

VOL. 26.-No. 1.

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WITH 4 COLOR PLATES.



"RUTH." FROM THE PAINTING BY E. BURNE-JONES,

# MY NOTE BOOK.

Leonato.—Are these things spoken or do I but dream?

Don John.—Sir, they are spoken, and these things are true.

—Much Ado About Nothing.

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OLLOWING up the record of the purchase of that somewhat notorious painting, the "Rembrandt de Pecq"—so called, it will be remembered, from its discovery in the little French village of that name—I have acquired some interesting additional information on the subject. That it is in the possession of Mr. Yerkes, of Chicago, there can be no doubt. But he tells me that it

does not belong to him; that he has brought it over to America only to oblige Mr. Bourgeois, who wants it to be exhibited here. On the other hand, a gentleman of unimpeachable veracity assures me that Mr. Bourgeois, meeting him in Paris recently, told him not only that Mr. Yerkes had bought the picture, but that he had paid for it. It appears that it has been in this country for more than a year, and Mr. Jan Van Beers had succeeded in committing Mr. Yerkes to the extent of getting him to pay ten thousand francs on account of the purchasemoney, when the warnings of The Art Amateur led him to suspend negotiations. Mr. Yerkes, during his visit to Paris this year, asked Mr. Bourgeois to release him from his bargain because of the doubts that had been thrown upon the authenticity of the picture. Mr. Bourgeois refused to do this, but compromised by selling Mr. Yerkes a picture by Wouvermans for \$5000, instead of for \$10,000, which was his asking price. This was probably really the best he could afford to do; for he had to pay ten per cent commission each to two men besides Mr. Jan Van Beers's commission.

PERHAPS, at first blush, Mr. Yerkes may not recollect any one but his handsome, gentlemanly friend, Van Beers, who was instrumental in inducing him to buy the "Rembrandt." But let him recall two companions, introduced to him through Van Beers, while he was in Paris—one of whom played and sang very amusingly after lunch. Each of these gentlemen has been paid ten per cent commission for his services in unloading on him the "Rembrandt de Pecq." If Mr. Yerkes will inquire among those familiar with the shady side of the picture trade in Paris, he may learn something interesting about the antecedents of both of these worthies.

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\* . \* On the representations of "Mr. Josiah W. Leeds, of Philadelphia," the huge painting by Rochegrosse, "The Fall of Babylon," described in My Note Book last month, is to be sent back on its arrival, if the Collector of the Port "thinks best to do so." The New York World says that Mr. Leeds saw it at the Paris Salon, and the description he sent to the Treasury Department was enough to satisfy the acting treasurer, Mr. Spaulding, that "the artistic tastes of this country would not be elevated by the introduction and exhibition of such a picture." That the picture, by reason of the many nude figures in the composition, would give offence to Philadelphia, there can be no doubt. But to say that it is, therefore, immoral is quite another thing. To allege that it is "obscene" would be preposterous, and yet it can not be excluded legally on any other grounds. By what right, then, can Mr. Hendricks be invested with the art censorship thus conferred upon him by the Treasury Department? Mr. Spaulding-if he is correctly reported by The World-does not think "that the artistic tastes of this country would be elevated by the introduction and exhibition of such a picture." Is it to be understood that such pictures only as Mr. Spaulding or Mr. Hendricks may consider "elevating" areto be admitted to the United States in future? If so, it is highly important that these gentlemen should give an intelligible definition of their standard of morality and its direct connection with works of art.

A DEALER from London, with his pockets full of miniatures attributed to Cosway, Fragonard, Isabey and others hardly less famous as "painters in little"—as dear old Pepys would have said—has been swindling a gentleman in Madison Avenue, who might reasonably be expected to be proof against the wiles of a sharper. Yet, perhaps, I should apologize to the enterprising dealer for calling him by an ugly name; for one can

hardly say that a man is swindled who is so fatuous as to believe that he can buy in New York good examples of these miniaturists for a few hundred dollars apiece, when he ought to know that collectors in London and Paris are ready to pay thousands for them whenever they come into the market.

THE auction sale of "the Richard Mansfield art collection" was genuine, notwithstanding the reasonable doubts to the contrary, expressed by my esteemed contemporary, The Collector. In fact, it was much too genuine for Mr. Mansfield's benefit. Matthews, the auctioneer, had made him an advance upon the objects; but it did not appear that he was much interested as to the amount to be realized beyond the extent of his own investment.

THERE has been so much talk in the Paris journals about the picture by Dagnan-Bouveret, called "The Conscripts," that a Paris correspondent obligingly sends me the sketch published below showing the composition. The painting was in the new Salon at the Champ de Mars, and did not strike me as particularly remarkable when I saw it there. Just as soon as it was known that Mr. Yerkes had bought it, a great hue and cry was raised by one of the Paris journals about the shame of letting this stirring, patriotic picture go to America. It ought to be in the Luxembourg Gallery, it was said. "But," said the Minister of Fine Arts, "our appropriation for the year is exhausted." Then Mr. Worth, of tailor fame, wrote to say that if Mr. Yerkes would part with it, he (Mr. Worth) would buy it and present it to the



Was there ever such a fretful, hysterical country as France? Like a spoilt child, forever crying for the cake that it would not have when it could, but cannot live without when some one else wants it!

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MR. WALTER CRANE'S pretty mediæval fancy, "The Tourney of the Lily and the Rose," reaches me, from the Cassell Publishing Company, just as the magazine is going to press. There is only space to call attention to the extreme gracefulness of the tinted drawings and the oddity of their being printed on one side of the paper only, with the leaves uncut, in Japanese fashion.

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WHAT a pity it is, by the way, after having learned so much from the Japanese that is artistically beautiful and elevating, that any American museum of art should think it desirable to acquire a collection of unspeakable Japanese nastiness, such as has lately passed into the possession of the Detroit Museum, if one can believe what one reads on this subject in The Tribune of that city. Every one familiar with the baser side of Japanese "art" knows what that paper refers to when it says: "The incidents and the postures depicted discover a keen appreciation of what is lowest and basest in poor humanity, which is dwelt on with a realism that would be artistic were it not grotesque—grotesque were it not nauseating." The writer continues as follows:

"It has been whispered that one director offered some objection to the reception of these pictures, but withdrew it on learning that the pictures were not intended for public view, but as a little artistic side show, such as all the European museums rejoice in.

"A suggestion has been made, but whether emanating from the same quarter or not is not clear, that only fathers of families and subscribers to the \$10 sustenation membership be admitted to view the collection of 'Japanese erotic art.' Be this as it may, this last edition to the already luxuriant collection of Japanese rarities is certainly a matter for congratulation. Purists, it is true, may raise some foolish objection, but the artist and the student will rejoice that this collection has been saved from once threatened destruction and housed securely out of the reach of the young and the prurient."

I PROTEST against the acceptance by the Museum of this villainous collection. A precedent more antagonistic to the cause of art in this country can hardly be imagined. No good can possibly come of a clandestine possession of such a nature. How much evil it may do is indicated by the ill-considered position taken by The Tribune. The "one director who offered some objection" to the reception of the collection should have had the moral courage to hold his ground. Nastiness never can be justified in the name of art. I trust sincerely that the Detroit Museum will reconsider its acceptance of this dangerous present, which it can never, under any circumstances, be justified in showing to old or young.

MRS. HARRISON, it appears from a letter written to the editor of The Art Amateur by her friend, Mrs. Cecelia Bennett, has been publicly charged with having, "in conjunction with Mr. Putzki (her china-painting teacher), designed a most inartistic dinner set for the White House." If proven, of course, this would be a serious offence, and I gladly avail myself of Mrs. Bennett's invitation to publish Mrs. Harrison's reply to that lady's request to tell her all about it. "This letter," Mrs. Bennett writes to the editor, "was never intended for publication; but I think, in justice to her (Mrs. Harrison), it should be, and you are at liberty to use my name in connection with it." And this is what Mrs. Harrison says:

" EXECUTIVE MANSION, Washington, D. C. "MY DEAR MRS. BENNETT: All I can say is that china was badly needed at the White House. We had not enough to properly set a State dinner. I had Mr. Putzki make me a design. If it is not artistic, it is I, not Mr. Putzki, who am responsible. The centres of the plates are the American eagle and flags (copied after the celebrated Lincoln set), the edge dark blue—on which are the forty-four stars-and edged with a decoration in corn stalks (in gold). I selected the corn because it is indigenous to this North American soil, and purely national for that reason. I think in the White House the china when ordered in quantities should be something in design that shows it national, and some design ought to be selected and kept, just as the Napoleon plates were, or as many of the other nations of Europe do. I considered the Lincoln set the most dignified and proper set of any that I have yet seen which have been there, and I followed it, varying it only on the border. . . . Instead of its being very expensive, our means would only allow us to get twenty-four dozen plates (soup, dinner, breakfast and tea). We got no cups and saucers, ve could not have afforded them. It takes five dozen to set a full State dinner of fifty-four persons, and we had to make al-I am yours truly, lowance for breakage. . . .

This naïve and interesting letter will pass into history. It shows not only that the wife of the President of the United States must be acquitted of the charge of "designing a most inartistic dinner set for the White House"—for, as that lady frankly admits, her design closely follows that of "the celebrated Lincoln set," except as to the "corn stalks (in gold)"—but that she is an economical housekeeper. Certainly Mrs. Harrison's reputation will not suffer. What the world will think, however, of a great and wealthy republic which will compel such petty economy in the Executive Mansion may not be gratifying to our national pride.

CAROLINE S. HARRISON."

In his will the late Mr. Spitzer expressed the wish that his collection should be kept intact for three years. That is to say, he hoped that it would be bought "en blocque," instead of being dispersed by auction to the four corners of the world, and he thought that the sight of this marvellous museum as he had arranged it would best show to any possible purchasers its extent and quality. I am informed, however, that the executors have decided to advance the time of sale a little, and if in the course of next year no satisfactory offer is obtained for the collection as a whole, it will be sold at auction. The reason for this decision is that Mr. Spitzer

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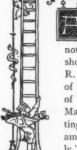
left two daughters, minors, whose fortune is, in great part, locked up in this valuable collection, which, it may be added, is consuming no inconsiderable sum in taxes, insurance and other expenses. Under the French law, property to be divided among heirs must be sold at public auction; but there are "arrangements" to be made with French law, as with that of other countries. Thus, if the Spitzer executors receive what they consider a fair offer for the collection, they can ask the court to permit them to sell it at private sale; and if the sum offered equals what experts say it would bring at public auction, then the judges would give their consent. What is, in fact, the value of the Spitzer collection? The asking price is four millions of dollars. It is said that not far short of three millions was spent in getting it together, and no doubt, in some cases, Mr. Spitzer refused double and triple the sums he had paid for certain objects. It is pretty sure that the executors would accept an offer of three millions. There is little prospect, however, of anything like such a sum of money being sent from America to secure the collection.

THE Paris correspondent to whom I am indebted for the foregoing facts about the probable fate of the Spitzer collection sends me a characteristic anecdote about its founder. "At the beginning of his career," he writes, " Mr. Spitzer made a brilliant stroke against the Baroness James de Rothschild, herself an expert in objects of art, who loved to hunt about the bric-à-brac shops. One day the Baroness found a marvellous cup, which greatly pleased her. But she could never make up her mind to buy any object for the price asked; she liked to bargain. A few days afterward she returned to the shop, accompanied by the Baron James, and discussed the price with the dealer. No arrangement was arrived at, and the Baroness went away. But she wanted the cup badly, and came back two or three times, hoping that the dealer would yield. In the mean time Spitzer saw it, and at once knew its value. 'How much do you ask for that cup?' he said to the dealer. 'I have refused to sell it to the Baroness de Rothschild for thirty thousand francs. She wants it very much, but she will not pay my price. I am tired of haggling with her, and will let you have it for thirty-five thousand, just to give her a lesson.' 'I'll take it,' replied Spitzer, scarcely able to conceal his joy, and he carried the cup away with him. A few days afterward he sold it to Lord Beresford for three hundred thousand francs, or \$60,000. It is what has since been known as the Beresford Cup. \* \*

WHEN the Baroness again returned to the bric-à-brac shop, this time having decided to make the purchase, and found that the treasure had slipped through her hands, she was terribly disappointed; but her disappointment was still greater when she heard of the bargain that had been concluded at London. However, the lesson was not lost—neither for her nor for the Baron James. Struck with the cleverness of Mr. Spitzer, they made him their adviser in all their art purchases. 'The Beresford Cup' thus became the source of his fortune."

ALTHOUGH of rather gingerbread appearance as to the terra-cotta and marble inlay of its decorations, the Madison Square Garden, looked at "en masse," may be said to be an architectural success. This is due mainly to the exceeding grace and lightness of the tower, which is one of the finest bits of modern Renaissance work to be found anywhere. It rises sheer from the main building to a height of, we believe, about two hundred feet. At that height it bears three superposed orders of columns and arcades, the first square in plan; the other two, diminishing in size as they rise farther from the ground, are circular. On the dome is poised a great crescent of bronze, so fitted with electric lights and reflectors as to illumine brightly the statue of Diana in beaten copper that surmounts the whole. This last feature of the design is, by a miscalculation, somewhat out of proportion with the tower. It must also be considered a failure in that it has not the same graceful effect at its present height that was noticeable in the model when in the studio of the sculptor, Mr. St. Gaudens. the height at which it is placed above the eye, the gilded and burnished figure disappears in part. The light catches on certain points, and these only are plainly visible. We hear that it is to be taken down, and we have no doubt that Mr. St. Gaudens, with his wellknown conscientiousness and determination to succeed, will finally conquer all difficulties.

MINOR NEW YORK EXHIBITIONS.



T the usual fall exhibition at the Metropolitan Museum of Art, besides the beautiful "Henner," noticed elsewhere this month, there were shown "A Forest Stream," one of Mr. R. M. Shurtleff's best canvases, the gift of Mr. G. W. Havemeyer, and a portrait of Pope Clement IX., ascribed to Carlo Maratti, presented by Mr. Archer M. Huntington. Perhaps we should also reckon among the new pictures the "Holy Family," attributed to Rubens, which was formerly shown as part of the Blodgett

collection, but which has for some time been in the hands of Mr. George H. Story, undergoing a cleaning. It is now again on exhibition, and looks certainly much better for the loss of the several coats of varnish and dirt which he has removed. Mr. Story is said to have an original way of cleaning oil paintings. This may mean that he has the rare gift of knowing when to stop. The writer was once present at the attempted scouring of a mud turtle, and remembers distinctly that the attempt was abandoned for fear of scouring the life out of the beast. It is sometimes so with old painting, in which it is not always easy to see where mere superfluous dirt and varnish end and where the original painting, which may have received its finishing touches in varnish, begins. The "Gold Room" has received some additions, notably a magnificent pair of silver candelabra, the work of Tiffany & Co., of this city, bequeathed by the late Mrs. Sarah H. Osgood; and in the collection of statuary will be noticed a replica of Aimé Millet's admirable "Ariadne," presented by Mr. Schaus, a "Rafaello," by the Florentine Zocchi, the gift of Mr. J. H. Purdy, and a fountain in bronze, copy of a Florentine work, given by Mr. D. H. McAlpin.

THE UNION LEAGUE CLUB'S first exhibition of the season brought together from the galleries of private owners and the dealers-notably the latter-a very good show of American and foreign paintings. The "Reflections" of Mr. Hamilton Hamilton, a woman sewing by lamplight and thinking as she sews, is to be praised for its good effect of light. The late Robert A Eichelberger's "Winter Afternoon" is a good view of the back of Jersey City from the snow-covered flats. Leonard Ochtman's wheat sheaves lie golden on "Connecticut Hills." Harry W. Watrous's portrait of "Uncle Sam Dunning" is an excellent bit of character painting. Mr. Bridgman's "After the Siesta," we remember seeing at his sale some years ago. It is a confusing title, for these buxom young women and the man at the door seem too wide awake. We look from the group to the single figure and back again to the group, puzzled as to whose "siesta" is meant. There is nothing puzzling about Mr. Frank D. Millet's "Between Two Fires." It tells a story and a good one, and it tells it plainly. A sour-visaged Puritan is seated at table between two buxom serving maids, who are standing on either side of him, and, seemingly, are chaffing him unmercifully. The holly decorations indicate Christmastide. From the artistic point of view, the picture bears examination well. The gray walls of the room, the dresses of the several persons, the furniture, the polished brasses, the homely chandelier of the inn, with its poor tallow candlesevery accessory, in short, has been carefully studied, yet there is no lack of breadth, and the interest is kept where it belongs. Mr. George Inness's "End of a Summer Shower" is effective, as his painting usually is. It seems to us, however, that the white light on the steeple in the distance has been toned down too obviously to avoid lessening the effect of a more important patch of light on the cow's back in the foreground. As the steeple might be omitted altogether and no harm done. this unnecessary bit of falsification strikes us unpleasantly. Mr. Carroll Beckwith had a pretty little cabinet piece, a lady richly dressed, "In the Yellow Light" of a lamp. The crests of the waves in Mr. Ruger Donoho's striking picture, "After the Storm, catch the light in a very natural way. Mr. Childe Hassam might have omitted the second title of his charming painting, "The Flower Girl-Nocturne," with advantage. The lamps are lit, but it is not night in his picture. We can do no more than mention Mr. Ranger's fine Dutch landscape which some one has oddly credited in the catalogue to Theodere Rousseau, and the strong portrait, by Eastman Johnson, of the late Jackson S. Schultz. By Lerolle, there is a sweet, idyllic picture of eventide, called "The Bath." There are two excellent Ostades, lent by Durand Ruel, who contributes some other notable pictures, among which is the Ingres, "Cardinal Bibiene Presenting his Niece to Raphael," very masterly in drawing; and a really magnificent Decamps, "Job and his Friends," which shows this great painter of Oriental scenes and Oriental light at his best. These are, in the fullest sense, important paintings.

THE collection of water-colors, which has followed a special exhibition of works by Mr. Alfred Brennan, at Keppel's Gallery, contains many excellent specimens of work by American painters. Mr. Horatio Walker's Calves," black and white in a moist green landscape, are equal to anything done by that consummately able painter of animals. Mr. Walter Satterlee's "Trout" are real "speckled beauties." A new landscapist of promise is Mr. H. M. Rosenberg, whose "Catskill Farm," "A Summer Day" and "Gray Weather" show him in various moods, and successful in all. Mr. Irving R. Wiles's "The Skirt Dance" is a fine bit of figure drawing in a difficult, yet graceful pose. The green and white dress of the dancer against the red curtain affords one of those ringing color notes of which the painter has shown himself especially fond. There is vivid color, again, in Mr. Childe Hassam's " Poppies," and color of a more delicate sort in his bed of "Carnations" on a cliff overlooking the sea. Mr. Charles M. Dewey, Mrs. J. F. Murphy, Mrs. Rhoda Holmes Nichols also have charming landscapes. Some of the best of Mr. Brennan's pictures remain.

THERE is a charming exhibition of old-fashioned stipple prints in red and in colors, after Bartolozzi and others of his time, at Wunderlich's Gallery. A critical estimate of "Bartolozzi and his Work," by Mr. Sidney Trefusis Whiteford, an English print collector of great taste, will appear in our columns next month.

THERE was an interesting display of etchings by Flameng at the Grolier Club, November 6th—19th.

# THE ART AMATEUR'S DRAWING STUDIES.

THE new feature for 1892 in relation to our uncolored supplement sheets, hinted at in The Art Amateur last month, is illustrated in part, in the present issue, by the extra double sheet, full-size facsimile of a drawing from the cast. Drawing studies of this character will hereafter be a regular feature of the magazine. They will not, by any means, be confined to the cast, or even to the drawing of the figure from life; but, by progressive stages, they will be made to cover the whole field of Figure, Landscape, Flowers and Still-Life. 'The practical value of such drawing studies is too obvious to call for explanation; but we feel that we must congratulate ourselves, as well as the thousands of students throughout the country who will rejoice over them, on The Art Amateur having reached the point of prosperity which makes it possible to give them this extra help, in addition to the progressive color studies in oils and in water-colors and all the other aids contained in the issues of a monthly magazine. Was the study of art at home and in the class-room ever made so easy and inexpensive before?

And now a word or two on the expansion and special application of this new feature of the magazine. It is intended that these Drawing Studies shall serve to illustrate a thoroughly practical series of progressive lessons on Free Hand Drawing, prepared for our readers by Professor Ernest Knaufft. The method pursued will be based on a careful study of what is taught in the best art schools of Europe, as well as of this country. They will be begun with the next issue of The Art Amateur, when such minute directions will be given as will enable the beginner to draw the mask of Agrippa from the cast itself, posed in the same light as shown in our drawing of it. The mask can be bought for a dollar through any dealer in artists' materials. We shall always try to select only such subjects from the cast as may be easily obtained by the student.

We would say, again, that our Drawing Studies will not, by any means, be confined to those from the cast. Especial value is attached to the drawing of chairs, tables, vases and similar common objects; and we shall try to give these a special interest to the beginner. When we reach the study of the nude we have a charming drawing specially made for us by Gérôme,

WALTER CRANE AND HIS WORK.

HE visit of Mr. Walter Crane to the United States, and the present exhibition of his works at Boston, will undoubtedly increase the interest which a certain portion of the American public feels in the contemporary

British school of decorative art to which he belongs, and we hope will be the occasion of a great extension of it; for, although we do not highly admire everything that the school has done, we must acknowledge that its works, based on sound principles, are the most original of our time. Mr. Crane is, we believe, beyond comparison the most popular designer of the school. The names of William Morris, of Burne Jones, of Lewis F. Day and others may be as well or better known; but, considering decorative work only, we have much clearer ideas attached to that of Walter Crane. An exhibition of his work will not find Americans unpre-

tinctly decorative in feeling and treatment, and to be appreciated, should be seen in place in the dining-room of Mr. Louis Lorillard's house in Newport, built for the late Catharine Wolfe. We reproduce two panels of this frieze. In the short sketch of the artist's career which we gave, with a complete reproduction, in 1883, is contained a full account of his early life and training. He is the son of the miniature painter, Thomas Crane, of Liverpool and Torquay, an artist of some celebrity in his day. Born in 1845 in the first-named city, he was at first his father's pupil; next studied drawing on wood under the engraver J. W. Linton; was strongly influenced by the pre-Raphaelites and by Japanese art; and, later, by the works of the Italian Renaissance collected at South Kensington, and by the Elgin marbles in the

It were easy to trace all of these influences in his work, which is full of the classic feeling for physical beauty, of Renaissance luxuriousness, of a Japanese

1865, but these were in the style then prevalent, a careless, sketchy, "good-enough-for-children" sort of style. He commenced to design in a manner of his own in 1869-70, when "The Fairy Ship" and one or two other ventures were illustrated in the way since become fashionable, with strong outlines and washes of flat, bright color. The principal objection to the new style was that the colors used were not bright enough. "It was," says Mr. Crane, "a generation seeking magenta and emerald green, and finding none." Those early toybooks of his now look crudely brilliant beside the more delicate later work, in popularizing which the influence of Kate Greenaway and Randolph Caldecott was a valuable aid. But we do not propose to say much at present about this wonderful series of children's books, still in progress, although collectors, with an eye to the future, have already begun to give it some attention. "The Baby's Opera," a collection of jingles, with music and pictures, published in 1877, is, however, especially



"IDYLL." FROM THE PAINTING BY WALTER CRANE.

pared to appreciate it. It will, we are confident, intensify the admiration already felt for his talent and make them wish for similar exhibitions of works by other masters of modern English decoration.

In speaking of Mr. Crane as a decorative artist, we make no broad distinction between his book designs and wall-papers, on the one hand, and his easel pictures and larger pictorial decorations, on the other. He himself does not draw "any hard and fast line between pictorial work and other work," in kind or in principle; and in regard to his own work, it would be impossible to draw any such line. His pictures are decorative compositions in style and in treatment. They are not in any sense realistic, and they do not claim the undivided and exclusive attention of the spectator. In fact, to do them full justice, they should be seen in the harmonious surroundings which they require. The great pictorial frieze of "The Skeleton in Armor," illustrating Longfellow's poem, which is Mr. Crane's principal work in America, proves our point. It is dis-

boldness of coloring and a pre-Raphaelite disregard of notable, for its publication marked the triumph of the worn-out conventions. But his art is not, in any true sense, the product of what has gone before. He has merely recognized and made his own of what was suited to his talent. His works, while bearing certain relations to the great schools of design that we have mentioned, do not belong to any one of them. They have a distinct spirit of their own. They illustrate a purely modern, English and "Victorian" way of apprehending beauty; more than that, a sense of the value of line and color, which is peculiar to Walter Crane.

The best known of his works are his picture-books for hildren. His "Baby's Opera," published in 1877, and his fairy masque, "The First of May," published in 1881, were revelations in their way. Then followed a host of Mr. Crane's dainty illustrations to the quaint old rhymes of our childhood, which took them out of their restricted, juvenile domain, and has given them an artistic interest of their own which will long survive their ingenious inventor. His first toy-book designs were made about

new style. It became immensely popular-it has passed its fortieth thousand-and it was followed within a year or so by the first of the Kate Greenaway books, in which Mr. Crane's principles of firm outline and flat color were adhered to. "Pan-pipes," "The Baby's Own Æsop," "Flora's Feast," and the well-known "First of May" followed at intervals of a year or two. The designs for all these latter books were drawn in pen and ink for photographic reproduction. The earlier ones were engraved on wood.

But we are most concerned now in pointing out Mr. Crane's peculiar gifts as an ornamental designer and docorator. He was led into this sort of work by his picture books-by the way, "The Baby's Opera" has been utilized, without leave, as a nursery wall-paper. Among his cartoons for similar papers may be mentioned those illustrating "The House that Jack Built," as showing how cleverly motives from the book-the house, the cow with the crumpled horn, the dog, the cat, the cock that crew in the morn, the priest, the hero all tattered and torn, and the heroine-have been combined into a flowing diaper pattern. Other wall-papers are the "Corona Vitæ," a mystical design in which the tree of life with the serpent coiled round its trunk, and female-headed sphinxes guarding it, alternate with griffins and peacocks framed in by fanciful flowers and foliage; and the "Peacock Garden," in which the gorgeous birds make their way-great scrolls of conventionalized poppy leaves and flowers. We give part of a peacock frieze of simpler design. These designs are produced in flat tints by block printing, and also in relief, and also in relief on stamped paper or leather.

The exhibition of Mr. Crane's work last summer, in London, which has been transferred to the Boston Museum of Fine Arts, included several charming designs on mosaic panels, among them "The Flight of the Snake and the Eagle," an illustration of Shelley, and a "Satyr Cartoons for painted panels were "Eve' and "Night," companion pieces, and a series of the four seasons. There was a sketch for a stage scene, "Flora's Garden;" reliefs in gesso (illustrated on this page); a theatrical poster, "The Babes in the Woods;" sketches for tableaux-vivants; models for lustre vases, with the decoration painted in water-colors mixed with bronze powders; and some specimens of metal work in repoussé. This list might serve to show how varied his decorative work is; but, to be complete, it should include examples of designs for needlework, stained glass, and furniture. A remarkable window designed by Mr. Crane for a church in Newark, N. J., is being executed by Messrs. J. & R. Lamb. Concerning this we may have something to say next month.

A striking characteristic of Mr. Crane's decorative style is his great fondness for flowing lines. This sometimes, unless counteracted by the straight lines and angles of the woodwork and plasterwork, may result in a feeling of weakness. But these flowing curves are usually richly combined, and the somewhat pale and broken tints are so cleverly contrasted that they afford much the same pleasure that one derives from fine old tempora or fresco painting. His surface decorations make excellent backgrounds, in saying which everything is said.

Mr. Crane, we have hinted, is always and in everything a decorator. His pictures for children's books are decorations on a small scale. His easel paintings are but decorations, with some relief and atmospheric effect added. This should always be kept in mind in regard to such pictures as the "Bridge of Life" and "Pandora." Their aim is, to a certain extent, a literary

one. If the spectator does not care for the allegory, for the poetic conception involved in them, he must not expect to agree as to their merits with those who care for these things, among whom, of course, is the painter. Again, their purely plastic qualities are of the decorative order. He who looks for a pleasing arrangement of lines and colors will be gratified. He who insists on realistic relief and atmospheric effect will be disappointed. As much may be said of several of the principal lights of the contemporary British school. Mr. Crane's appearance should be doubly welcome by Americans, as affording them an opportunity to judge of the principles and practice of that school in the works of one of its most original members. We are glad to learn that the Ameri-

The Chicago Art Institute has arranged for it to be seen there toward the end of the year, and Mr. Crane will deliver a lecture before the students on this occasion. He will also visit New York; but at the present writing it is undecided whether this will be before or after the journey to Chicago. More remains to be said about his work; but we reserve this for a future number.

GESSO is composed of plaster-of-Paris, glycerine and solution of glue. A peculiarity of the process of its application is that, in ferming relief designs upon any surface with this plastic composition, the painter's pencil and brush with the fingers are used solely. The glycerine and the solution of glue, besides contributing to the hardness of the plaster, tend to delay the drying, so that the modeller can proceed at leisure. The glycerine contributes a high finish to the surface. It



EXAMPLE OF GESSO WORK. BY WALTER CRANE.

should be melted separately in hot water, and the glue, which should be of light fluid consistence, must also be melted in the same way. After the glue has been well stirred with the plaster, the glycerine is added. The mixture thus prepared may be tinted, if desired, with any color. The proportions of ingredients are one pound of plaster-of-Paris to two ounces of glue and two ounces of glycerine, not estimating the water added. The mixture gives a solid and somewhat pliable



EXAMPLE OF GESSO WORK, BY WALTER CRANE.

can exhibition of his work will not be restricted to Bos- material, offering a moderate resistance to the brush; much as they fall short of that important element of but it is well in working to have on hand a more diluted mixture, effected by the addition of warm water, for building up the more delicate parts of a design with successive films or thin coatings. Camel's-hair pencils, sable brushes and French hog bristles are to be used, the last named for work bold and rough, as in delineating tumultuous billows, for instance.

PORTRAIT PAINTINGS IN OILS.

II.

THE BACKGROUND.—After ascertaining the various possibilities of your studio in regard to lighting the sitter, you may add to the interest of the effect by artificially darkening corners of the room against which you wish the figure relieved. This mode is preferable in many cases to that of employing dark drapery as a background; and for this reason: no matter how dark this material may be-black even-there will be an indication of surface light, which will determine its distance from the object in front. While this is sometimes desirable, when depicting certain characteristic interiors, there are times when the vagueness of atmospheric space gives more pictorial value to the particular subject to be treated. The type of the sitter should largely influence the selection of background. To paint a young girl seated in a heavy high-backed upholstered armchair, the substantial ease of which is significant of comfort to old age, would be an absurdity; and to represent an old gentlemen whose countenance betokens hard contact with the world with a dainty background suggestive of my lady's boudoir would also be a breach of taste.

The fitting, always the fitting is to be studied and presented.

In former days, much more frequently than now, it was customary to associate the person painted with his particular occupations or functions, by hints of them in the background. My own good grandmother was handed down to her posterity with cap-strings fluttering in the same breeze that made the schooners scud on the waters of Tappan Zee, which was seen directly over her shoulder. The inevitable red velvet curtain, drawn slightly to one side, disclosed this somewhat stormy aspect of nature, out of compliment to the fact that the subject of the portrait was born on the banks of the Hudson.

So in the case of bank presidents, capitalists, men of large enterprises of whatever kind, the fashion was to use the background as a field for a complimentary allusion, as it were, to the particular prowess of the individual in front. I can recall portraits of hatless gentlemen of eminent respectability depicted as complacently turning their backs on an out-door panoramic view of what might be the whole water-shed of the Mississippi, with perhaps the Rocky Mountains crowning all; simply because the subject had been a promoter or vice-president of some trans-continental, or less important, railroad.

Pictures of naval officers are in mind, where the placid and familiar expression of countenance is in strange contrast to the sea fight hotly waging an eighth of a mile in the distance, behind their backs-the delicate offering of some painter who misapprehended the value and function of a background. It would seem almost needless to say that this is bad art, and that it is to be avoided.

In no instance have the examples quoted shown any coherence between the fact in front-namely, that of an individual portrayed with a view to perpetuating a characteristic likeness under conditions of a normal and natural repose. They are therefore just so far weakened as works of art; hence, no matter how great their technical excellence, they are unacceptable, inas-

ntirely su

In making these objections to backgrounds of this class. I would not be misunderstood. The examples mentioned were those where the effects could not be satisfactorily painted with reference to nature; consequently a weak pictorial suggestion was given, and no logic observed in the relation of the figure to the back-



ground. While taste forbids this, it does not preclude all indication of man's occupations or habitual surroundings. On the contrary, when such may be introduced harmoniously in the color scheme, when they tend to emphasize the normal aspect of the man, and are so readily accessible as to be studied in conjunction with the sitter and directly from nature, they become valuable and legitimate resources, of which it is well to make use.

A geographer with globe or map behind him, a scholar relieved by a corner of his library, a chemist against his retorts furnish possible and acceptable hints for backgrounds. Still, these are only likely to be desirable if the work is intended for some official or professional place. If the portrait is done for the unique purpose of preserving a likeness, the less ostentatious its arrangement the better. So this question of background will be likely to reduce itself to that of the most fitting. That which will best relieve the head, play most effectively into the contour and add interest to the form should be selected. Then the matter of color must be considered. Where a definite tint is needed to give color contrast, it will be necessary to place the particular hue behind the sitter. Certain complexions demand this, are improved by it, and the portrait gains charm.

Many French painters regard this color scheme as an important factor in portraiture, they make use of a great variety of stuffs of different tints and textures, employing them with actual boldness at times. When some dominant note in the complexion must be modified or enhanced by the background, they show great judgment.

I well remember a profile portrait of a lady, by a famous French painter, which was posed against a bright yellow curtain. The complexion was that of high health, a sort of bounding vitality which seemed to pulsate in the cheek, so that under ordinary conditions of surroundings the too florid flesh would perhaps lack refinement. The painter in daring to relieve it by so strong a yellow, tempered the too vivid coloring to a pearly rose tint which was full of distinction.

It is well to add that such a "tour de force" is only safe in the hands of a master. It will serve, however, to illustrate the considerable part played by the background in the portrayal of the human face, and how judgment and thought, and genius even, marks the selection of an element in portraiture by some students regarded as of little importance.

Another distinguished painter in France makes his backgrounds of an almost unvarying brown tone, laid on with a certain looseness of touch that hints at atmosphere and remoteness behind. He does this with much skill, introducing touches warmer or cooler, as the case may demand, so successfully, that this apparently uniform background is never in discord with the color it relieves.

There are, however, objections to its monotony at times; for when some fair girl is to be represented, the severity of the surrounding gloom does not seem in consonance with the subject. Another Frenchman, who was remarkable for the charm of refinement and air of distinction he gave to portraits of women, almost habitually employed a light background of a pearly gray, which might have been a conventionalized sky, in

general tone. Into this he touched a variety of lilac, soft brown and delicate pink notes, so that it harmonized delightfully with the particular coloring of the person painted, adding an atmosphere of softness and femininity to the canvas that was in every way admirable.

A realistic open-air effect employed as a background, unless the sitter be actually posed out-of-doors, is more than likely to be a failure. And yet there exist portraits where this is apparently attempted, although of course with totally false effect; for a head under those conditions, if truly painted in relation to such a background, could not receive sufficient illumination to define with any exactness the character of the features. Even if a cross light is used, the result is unsatisfactory.

An actual outdoor portrait is feasible, but in this light the relation of the flesh to the background is so very subtle that the difficulties of truthful representation are greatly increased. The light being so diffused, the whole visage is illumined with almost equal force; the modelling becomes faint, and it demands the closest scrutiny to develop the various surfaces that give projection and form to the head. Achieving this even, the result as portraited is likely to be less striking and direct than a likeness painted with in-door effect. From this it will be seen that the safest and generally most satisfactory conditions for securing backgrounds of permanent and lasting value or interest is to study those epresenting objects or stuffs receiving the same in-door light as that thrown upon the head and figure of the subject itself. There is another method of managing a background, which was employed formerly more frequently than at present, but still made use of with good effect. This is the practice of relieving the dark side of the head by a light tone and the light side by a dark one. The studio light can be arranged to produce this, so that the tones may be studied actually from nature. When this is done the result is not displeasing, the great danger being that of painting an effect that may appear too obviously prearranged. This need not be so, however, if the balance of light and shade is well considered, and the chiaroscuro made to play its proper part as one element of composition. The light on head and background may be managed in such a way that the sense of relief and projection will be perfectly given, and the head will exist as a living object surrounded by air.

Portraits are sometimes painted where a remote corner of a room, the perspective of floor and some article of furniture serve as a relief against which the figure is posed. This, too, gives a touch of actuality to the figure or head that is most effective; but it is only valuable as a background when studied in truthful relation to the subject; indeed, every part of a portrait should be so studied.

Plush curtains, or damask, tapestries, anything almost that goes to make up interior luxury in house furnishing may be used advantageously for this purpose of setting forth the head and figure of a portrait with added realism or appropriate relief. There is so much to choose from, the selection of which greatly reflects the taste of the artist, that this question of background,

it will readily be seen, is no unimportant factor in the production of a portrait.

The quality of tone and color so affects the flesh of the sitter that (as will be seen from the above remarks on the methods of some French painters) the greatest care must be observed in making the tone behind the head thoroughly harmonious with the flesh of the portrait. The whole must be in unity, or otherwise there will be a head painted for itself, and a background painted for itself, making two dissonant facts that will forever clash. Great use can be made of the various hints of color to be found in whatever may be fixed upon as the proper tone to relieve some particular head. If the subject should have black hair, the choice of tone for background, with which the purplish blue lights of glossy black hair will harmonize well, will influence the artist as well as the tint of the flesh to be relieved. And in the same way, hair, being so important an element in the general color mass of the head, will largely influence the painter in his choice of color for the background. The fitting should always be chosen. Do not paint the rosy charm of infancy with the sombre background appropriate to age. Let there be this sense of propriety always between the subject painted and the tone chosen to relieve it. I remember a portrait of a celebrated journalist in Paris, famous also as a duellist, who, although gray with age, was no less feared. The artist, in painting this redoubtable writer and fighter, did not hesitate to relieve his silvery hair and determined countenance by a background perfectly black. The choice was in harmony with the subject; but one would not care to see a dear old lady so severely relieved, when some other and more genial selection would heighten the impression of gentleness in the sitter. Enough has, perhaps, been said concerning the importance of this part of a portrait to prevent the student from slighting or attempting to paint the background without due con-

Do not think as lightly of it as those do who imagine that if they paint the head from life, the background will take care of itself. Nothing in painting will take care of itself. Intelligence and will must direct everything. There are numberless visual truths of light, shade and color that play about the contour of a head and figure, which must be observed and painted with a fidelity that can only be secured by study of the actual facts before you. This cannot be done by putting in some imaginary background after the head is finished, and without reference to the contour, to say nothing of its effect on the general tone of the head itself.

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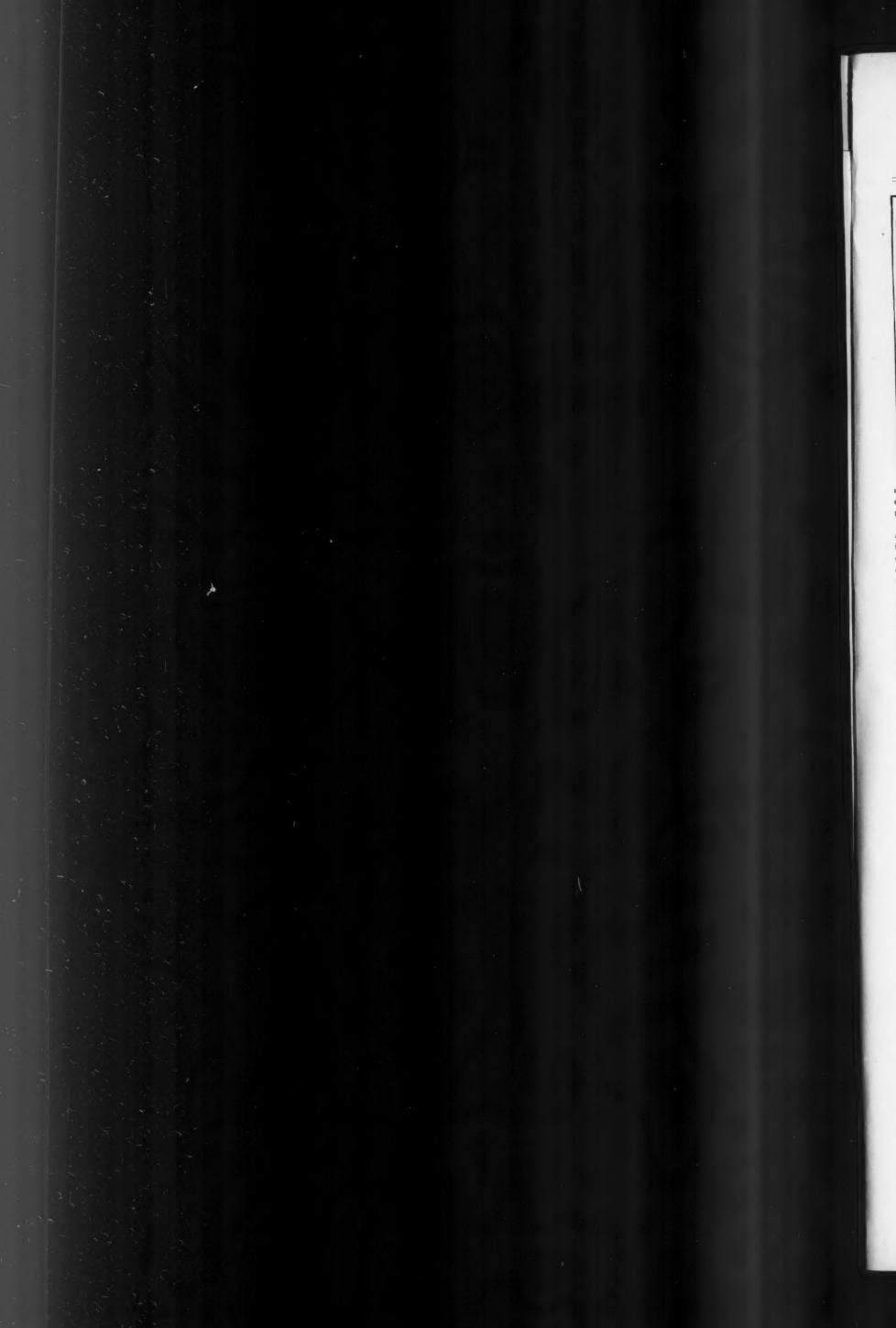
Cultivate, then, the habit of observing figures and faces in relation to whatever may happen to be behind them. In this way not only truths may be learned, but an original setting to some face be suggested—invaluable in portraiture; for a portrait should not only be a likeness, but a picture. Each canvas of a portrait painter should attest the æsthetic sense of the artist who produced it. Hints that emphasize the type of the sitter may be introduced in the background, or objects which will serve as a sort of antithesis to the character of the face portrayed. Peculiar ornaments, highly wrought,



"CUPIDS AT PLAY." For China Painting.

By Lisbeth B. Comins.

(One of 40 Color Studies given with a year's subscription, to THE ART AMATEUR, Price \$4.00:) Copyright, 1892. Montague Marks, 23 Union Square, New York.





or calm and quiet surfaces, will sometimes come in charming opposition to the cast of head or features represented.

If certain objects, ornaments, a bit of architecture, or anything that hints at space around or on either side of the sitter be projected into the background, the effect is often very happy. The sense of space beyond that circumscribed by the canvas is thus suggested, and in so natural a way as not to appear obviously sought after. It is quite surprising what may be done by art when a true taste directs it. Taste and selection mean so much in portrait painting, they are so intimately connected with every part of the work, that no student or painter can afford to slight anything that exists in the area of the canvas he is at work upon, certainly not that space against which a human being is made to stand out as a living personality. FRANK FOWLER.

# MODELLING IN WAX,

PREPARATORY TO THE STUDY OF WOOD-CARVING.

To become proficient in wood-carving, the art of modelling should be the basis of the study, as no other training so readily brings out that artistic taste and touch which all handicraft should possess. It is of especial assistance to the wood-carver, and should be his first step. Drawing teaches us to observe; modelling makes us know. The sense of touch is exercised with that of sight. Forms are readily committed to memory which would most likely escape it were they only drawn. By modelling we may ascertain the effects of such relief, so as not to depend upon copying only, and be able to create for one's self at any time an original ornament that may be reproduced in wood or metal. Modelling requires great patience and perseverance. Wax is the best material for a beginner, because the employment of clay and terra-cotta requires a special atelier, and is besides a very dirty operation. The principal tools employed are the fingers and thumb; two or three bone or wooden tools are wanted for work which could be reached otherwise. These tools are much like the fingers, and can be easily made from the handles of old tooth-brushes by simply cutting off the bristles and using the other end, which, after having been filed and scraped down to various sizes to suit all classes of work, should be polished with a piece of very fine emery cloth. The best subjects for the student's first attempt at modelling are leaves and fruit, especially leaves, selecting those which have a little waved surface and varying outline, avoiding those that have too level a surface and those too deeply fluted. Some most interesting studies are furnished by sprays of leaves and blossoms, such as the wild rose, dogwood, single dahlias and other simple forms. In making a study of flowers, it is very essential to have a fairly large piece of the branch or plant, not merely just the flowers broken off a few inches from the top. A study which gives the growth of the plants is very much more useful to make designs from than one which only gives a few flowers and detached leaves. Indeed, half the beauty will probably depend on the graceful arrangement of the stem and leaves. Another requisite is that the flowers should be quite fresh and

vigorous; drooping and half-withered flowers, however carefully modelled, are never as pleasing as those which look as if just freshly gathered. A very good plan to keep them fresh, as well as to hold them steadily in position, is to put the stems into wet sand. Many flowers fade almost immediately after they are cut, especially on a hot, sunny day; but a few hours in water in a cool, dark room will generally revive them. The student should not try to represent every detail of a flower, as the pistils and all other little details can only be indicated. Double blossoms and trumpet-shaped flowers should not be attempted, or any form that does not admit of treatment in low relief. The mirror frame given in the supplement of this issue will be a very good subject for the student's first attempt at modelling; or, if it be preferred, try the bellows mount. Select an acorn and a leaf from the latter design to start with. This will afford good practice and be interesting work. Take a board about twelve inches long and eight inches wide, a packet of one half inch brads and a few pounds of modelling wax. This can be bought at any art-material store. Should you care to make your own wax, melt together one pound of pure beeswax, or Phillips's white wax, and four ounces of Venice turpentine. When melted, add one half pound of powdered corn-starch, one ounce of sweet-oil and one and one third ounces of Venetian red or black to color. Cool by pouring a little at a time on an oiled surface. A china plate is very good. On no account cool in water, as it cooks the corn-starch. If too translucent, powdered oxide of zinc will give opaqueness. Tallow in the wax will ruin it. When the wax grows hard with age, it may be softened by melting it and adding sweet-oil. The first work in modelling must begin by driving into the board already mentioned the little brads, which must only be allowed to project an eighth of an inch, and which must be placed at the distance of an inch and a half over the whole surface necessary for the copying model. These little tacks are to keep the wax on the surface of the board. After furnishing this preliminary process, take a piece of wax, rub it between the fingers and then spread it with the thumb in a layer, about one quarter of an inch in thickness, all over the board. We should not lay too much stress upon making the wax even in this first layer, as its very unevenness will serve to keep together that which we may have occasion to lay on afterward. The woodcarver must bear in mind that with the wax the work has to be built up from a ground, and not carved down to a ground, as in the wood; he must endeavor to invest his model with an individuality, which is the charm of hand work as opposed to machine work. If the modeller carves out his wax rather than builds it up with his fingers, he loses the sensitive touch and artistic training which modelling should impart to him. Tools should only be used in such places where fingers are too big and should then be worked as much like the fingers as possible. The wax should be laid on in small pieces and moulded into shape, as much as is practicable, with the thumb, gradually working out the wax into the parts of the design that are to be in lower relief. The whole design should be kept in the same stage as much as possible; not one piece finished while other parts are left rough, or the general effect will be lost. Then we

should outline the large masses of the design, taking care to observe the proportions of length, breadth and thickness, which details can be verified with the aid of a compass, that must determine the contours. When this first coarse outline is finished, the touching up of the details begins. These are done by the modelling-tool when the fingers cannot be used, but the final touches need not yet be given. It is only when everything is finished that the background need be smoothed up to unite the surface flatness; the rounded side of the tool will serve to polish the rounded parts, or finally, the flat side will cut out the sharp outlines of the design. All this work is easy enough as regards the handling of the tool and wax, and with practice it is very soon acquired. When a model has been thoroughly studied, and one is satisfied with the copy, the wax that has been used should be taken off and rolled up to be used again. In order to take good stock with the eye of the general effect of the design and the value of reliefs, the model and the design to be executed should be so placed that the light may determine, in a decided fashion, the effects of light and shade. For this purpose the lower part of the window should be covered with a thick curtain, so that the light may fall at an angle of about forty-five A few lessons from an expert would be most valuable, but if these cannot be obtained, let the student persevere in his efforts until he can produce in the wax something resembling the idea he has in his mind. The advantage to the craftsman of being able to model will be seen when he has only a drawing to work from, as from a rough sketch in wax he can see where the masses of ornament should come, and where the shadows will be most effective. In carving in the round, it is almost essential to be able to model, as the work has to be judged from so many points of view. If the carver cannot make his own model, some one else has to do it for him-a system too much in vogue at the present time.

LILY MARSHALL.

THE question as to whether the design of an etching should occupy the whole of the plate, or be enclosed by ruled lines, is often asked by novices. The matter must be determined by reference to the subject and style of execution contemplated. The more free and sketchy an etching is to be, the better it will look without the ruled line and its accompanying margin. An etching worked up to the edge of the copper without lines ruled round the subject has the advantage of looking more distinctively an etching, and the less like an ordinary engraving; the ruled line is in itself not in harmony with such etchings as are freely sketched. On the other hand, when it is attempted to give all the variety of tones of a finished picture, the white margin between the subject and the plate mark makes it look more complete.

STUDENTS must be told again and again that labor is the only price of solid fame, and that whatever their force of genius may be, there is no easy method of becoming a good painter.

IT is only when a "genius" has received his utmost improvement that rules may be dispensed with.

#### THE PAINTING OF STILL-LIFE.

II.



OETHE once said: "It is by the laborious collection of facts that even a poetical view of nature is to be corrected and authenticated." Keep this before you in the field of study you now enter; because it is for the accumula-

tion of an infinity of facts concerning the aspect of material things, with an artistic purpose in view, that the study of still-life is recommended. Nothing is too common to aid you in this, and much is full of beauty.

What a study! What a vista this opens for the artist! Cymbals tinkle, stones thud, gold glistens, diamonds sparkle, soft pearls glimmer, silks rustle, velvet hushes and steel stabs by the wizard touch that gives truthful definition to these opposing things. And the student may learn to do this. The delicate surprises of corresponding values where white is relieved by white, and the agreeable mental elation excited by bold and striking contrasts—to produce all this comes within the possibilities of honest artistic toil.

COMPOSITION AND GROUPING.—Endeavor to give a human interest to whatever group of articles you may decide to paint. The accessories of domestic life, suggesting recent action, or presence, is an ever-ready theme. Intimate by the arrangement what has just occurred or what is to come; this will give order or reason to the group. Incongruous, incoherent collections of things awaken no interest except that which is perhaps excited by the excellence of the technique. As a mere exercise for painting, such a pell-mell would answer the purpose; but it is well at all times for the student to intimate that he has a higher purpose than the display of manual dexterity only.

In arranging a study of several objects, bear in mind this fact, then, that to give it a human interest increases its value as a work of art. Any group of things that suggests picturesque material—things that play a part in the daily functions of life, such as are required in serving tea, perhaps, will be to the purpose.

A silver teapot, a few porcelain cups and saucers, for example, glass sugar-bowl and silver spoons, and, to add to the charm of this play of light and glittering substances, and also to produce a foil in texture and color, place among them a delicate vase of flowers. Here is a simple composition, as dainty and varied in fragrance as it is in visual effect. The suggested aroma of the herb and the scent of the flowers are pleasurable to another sense than that of sight, and contributes to the agreeableness of the subject. Something of the order and refinement that control a civilized home is manifest in this pleasant sight, and in imagination we taste the tea and breathe the scent of flowers while enjoying the dexterous way in which perhaps they are painted.

The polished opaqueness of the teapot and spoons, the transparence of glass, the translucence of china, the diversity of form in these objects and the variety of both form and color in the flowers, present in a group a few of the textures for the painting of which some principles have already been given.

Now, by placing these materials in proximity, the effect of each object is somewhat modified by those surrounding it. Reflected lights are more numerous than when posed singly; and in the case of polished

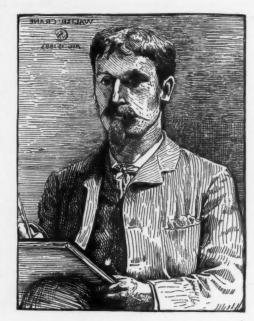
substances, neighboring bodies are mirrored in them, and perhaps even things more remote about the room may be vaguely deciphered there. This, of course, must not be too definitely expressed; but these make some of the added difficulties the worker must look for and overcome when painting a composition of this kind.

The white cloth will make a most interesting and subtle study in its relation to the white of the teacups and saucers, and together with the reflections will produce a play of light that will be as evasive and delicate to render as a cloud in summer.

Another group of more vigorous color quality may be found in an arrangement of fruit, with accessories appropriate to its character. A background of harmonious tone to relieve it, a knife to prepare it, and perhaps a glass of light wine with which to wash it down; the plate of a thickness to sustain the weight of apples or of pears, not of porcelain delicacy, as

in the case of teacups, and a decanter, perhaps half filled with wine—these few elements of form and color will furinish an admirable subject for study. Of course, it is for the pupil to exercise his judgment and taste in regard to the most effective manner of lighting these objects, but a side light falling at a right angle to the group will prove most striking and direct for his purpose at first. Ordinary and homely things easily obtainable have been suggested for beginning this practice of still-life painting; for the simplest things are often overlooked or ignored, and the opportunity for valuable study lost.

Whatever you do in this work, pay great attention to the difference in texture of the substances you have to represent. Let those that are soft be unmistakably soft, and make hard things look hard. There are innumerable hints to aid you in this that will reveal themselves only at the cost, at times, of the closest scrutiny. And



WALTER CRANE. DRAWN BY HIMSELF.

[SEE ARTICLE ON PAGE 4.]

it is one of the best of exercises, with the end in view of the definition of texture, to place together various bodies of nearly similar textual qualities, and interpret them, with their subtle differences, by the resources you have now learned to employ.

If the principles are well understood by this time the student will be able to give the character of dull and polished surfaces, and—what is of additional value—will be capable of giving the reason for the difference in treatment. Translucent and transparent objects also may be intelligently rendered by him, and the causes of various surface effects accounted for logically. This is not only useful as mental training, but in case the worker wishes to impart to others this acquaintance he has gained of the artistic effects of material things, he may do so with confidence. Having first experimented himself, he is sure of what he knows, and as

he goes on, observing closely, learning to see, he will in time be prepared not only to paint but also to teach.

ALLYN AMAR.

(10 or consinuea.)

#### PEN DRAWING FOR ILLUSTRATION.

XXIV,-LANDSCAPE.



NOTHER of Mr. Meeker's drawings is given on the opposite page. One finds less detail in it than in "Off the Fishing Coast," analyzed last month. It is less "graphic," in the sense of the word then used. It is no less "graphic,"

however, as depicting a wintry aspect, an effect of snowclad landscape. Yet this effect is obtained by more economical means than in the Jacquemart or Züber technique, and as compared with Mr. Meeker's other drawing. Hence is it again taken as an example for newspaper work. Its simple treatment fits it for printing in any weekly newspaper publication. It would give a fair result in a daily journal printed on pretty good paper; but the sky and the distant hills might suffer. It is to be noted, however, that one set of lines only is used in the sky, and but two in the hills. With these exceptions, there are very few other masses of gray tint in the picture; it is otherwise made up mostly of the white of the paper and black lines in masses. These three mediums of effect-i.e., a gray tint obtained by parallel lines, the white paper, and properly silhouetted blacks, may be studied with great profit. Mark the term "silhouetted blacks." I mean not blacks put on at random, carelessly or aimlessly, but blacks representing actual forms in nature, carefully studied as to their contours. In this drawing we find that it is the ramifications of the trees almost solely that need our attention: a moment or two with the forms of the shadows in and above the door-way of the house, a few fence rails-and the solid blacks are disposed of. For the rest, we have to study. one by one, the tree trunks and the denuded branches as to their thickness and direction. Let one be made too thick at the end or turn outward where it should turn inward, and you have lost the character of that limb; do this three or four times on one tree, and its whole character will be lost.

The winter months cannot tempt the sketcher as do the summer months, but the student of landscape need not be idle these days because the green leaves and grass are no more; the anatomy of the trees may be studied, and, in addition, this effect of which I have spoken, as each elm or chestnut or hickory silhouettes its tortuous shape against the brown monotonous earth or snow bank. In this work do not be over-anxious to impart form, light and shade to the trunk or limbs; merely leave whites between the lines—as Mr. Meeker has done on the tree in the foreground—so we may feel the sunlight does touch the corrugations of their bark and prevent them looking flat. Avoid monotony in having all the branches of one degree of dark; use a little solid black here and there.

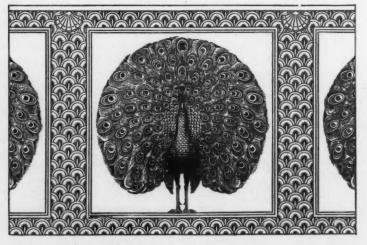
The general theory of this idea of contrast may be applied to other subjects than snow and trees.

44 Etched clear upon the pallid sand The black boat lies," . . . .

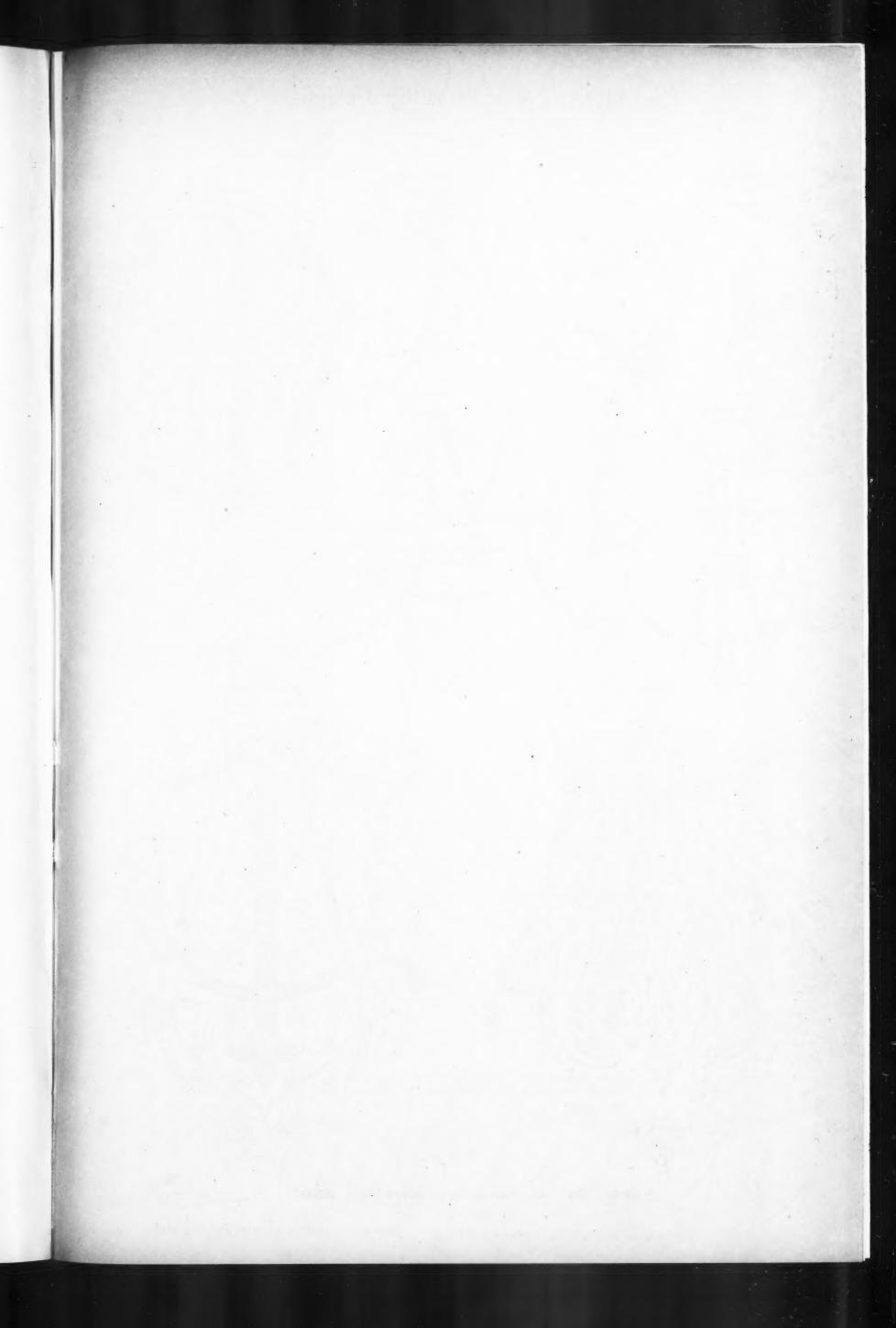
says Oscar Wilde. And, again, he speaks of

"Where through the dusky upland grass The young brown-throated reapers pass, Like silhouettes against the sky."

It takes little imagination to picture a hundred similar contrasts. I am not speaking particularly of solid blacks and outlines; but I might note, in passing, that on the printed page of my last article in The Art Amateur the string of cabs or hackney coaches which decorated it exemplified how such contrast may be obtained by the simple elements of solid black, the white of the paper and outline. Look back at your October number, and note that the body or woodwork of the coaches is white, the leather part is solid black, the horses are white or gray and the harness is black. But this aspect of our subject was fully treated of in the early papers of this series. White and masses of dark are what I would here discuss. Mr. Brice, in his illustrations of furniture in The Art Amateur, more near-



PEACOCK FRIEZE. PART OF A WALL-PAPER DESIGN BY WALTER CRANE.



# The Art Amateur Working Designs. Vol. 26. No. 1. December, 1891.

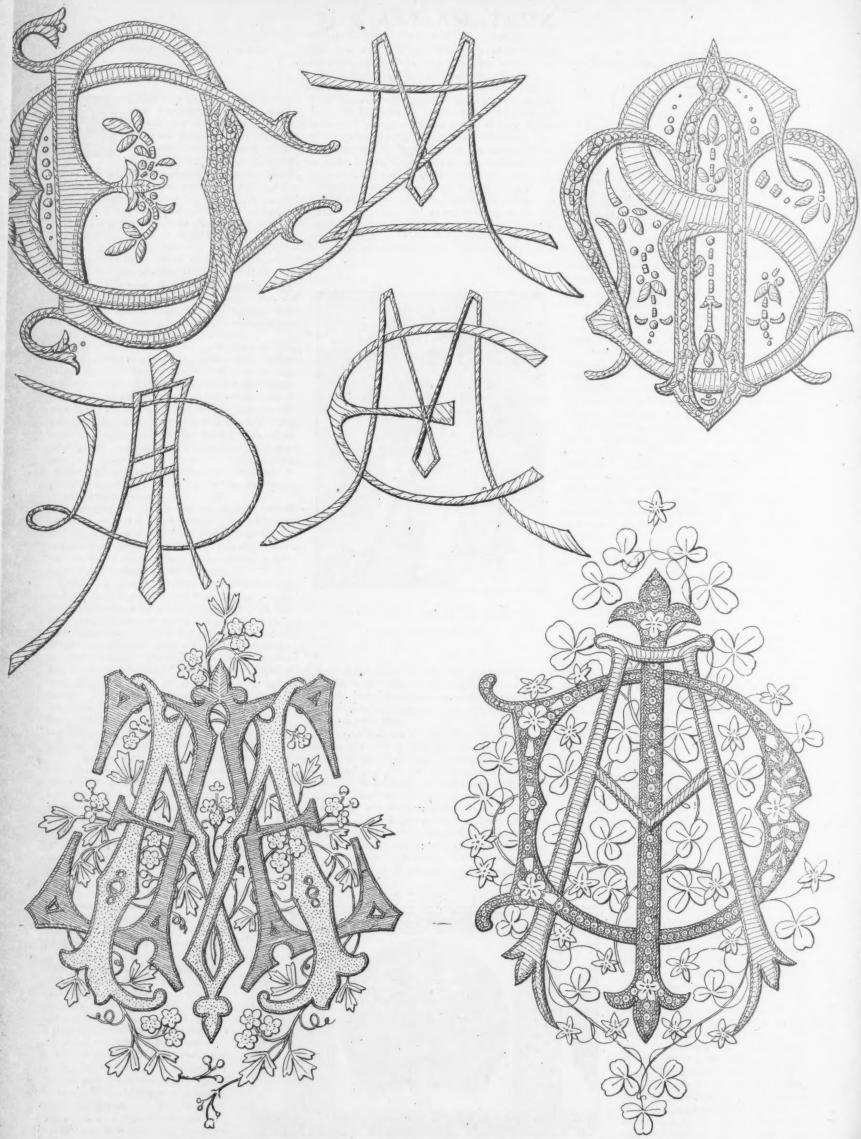


PLATE 981.-MONOGRAMS, PUBLISHED IN ANSWER TO SPECIAL REQUESTS

# The Art Amateur Working Designs.

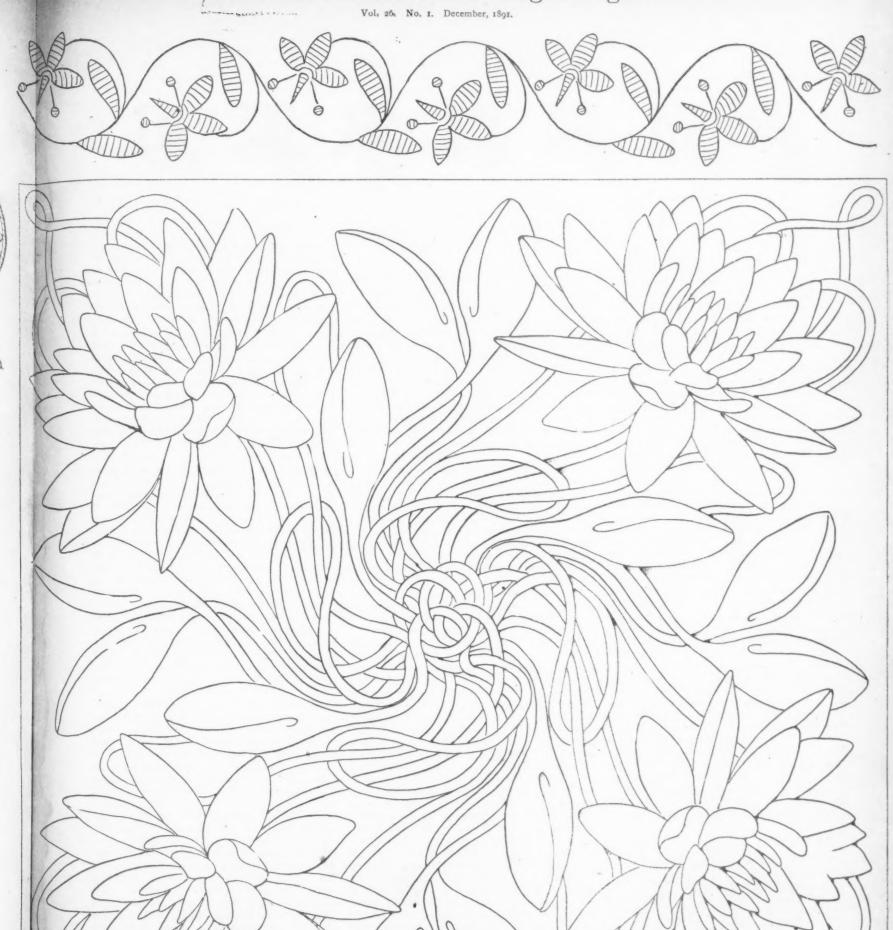
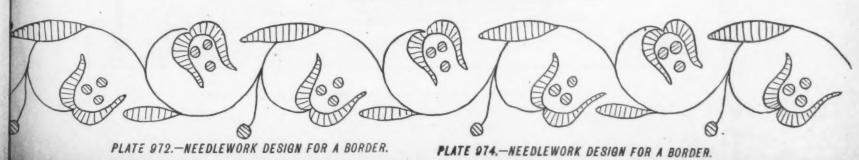
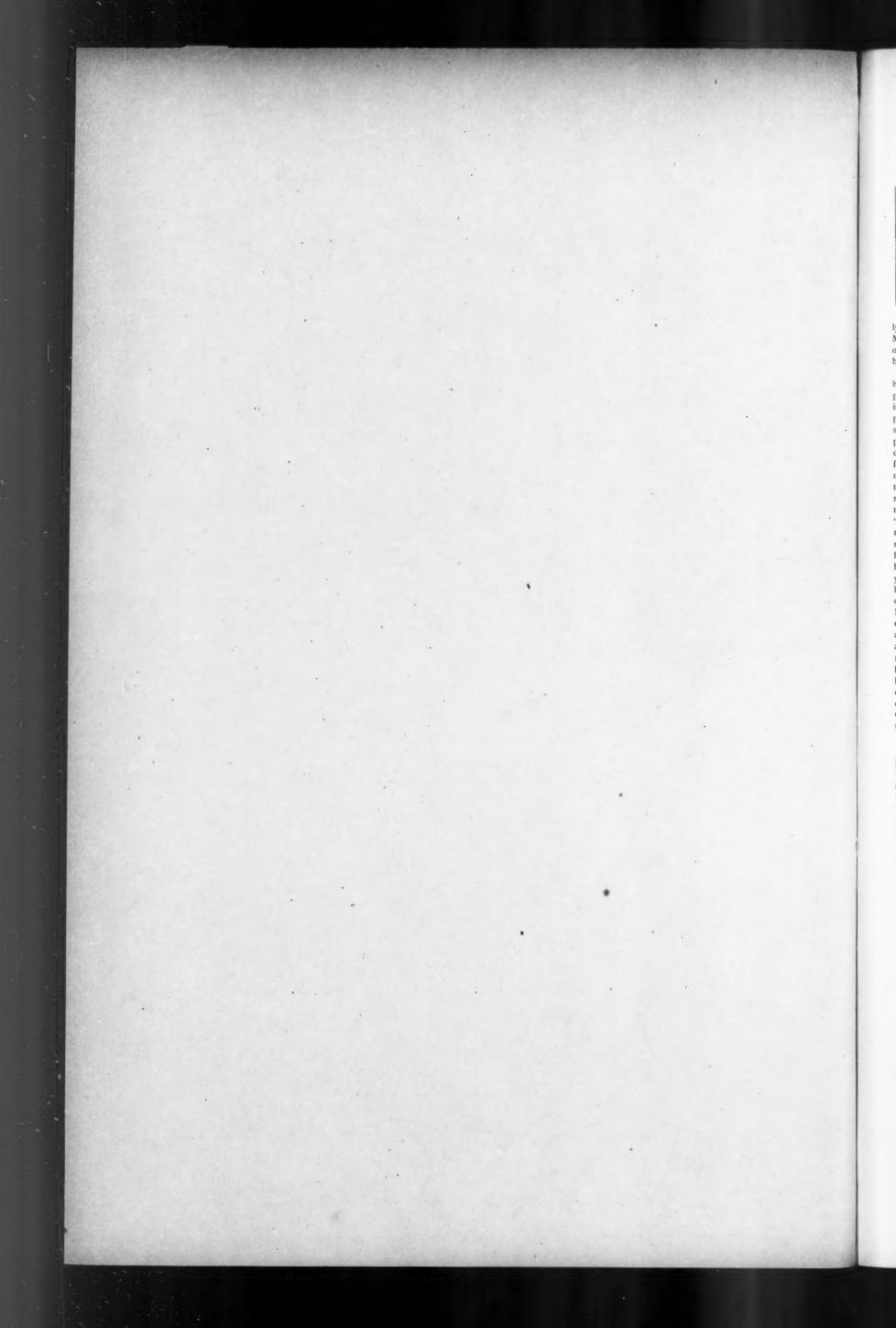
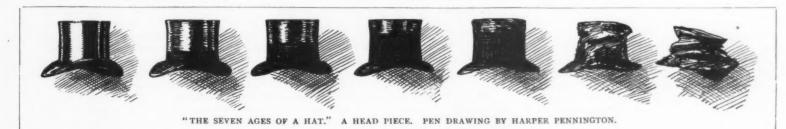


PLATE 973.-NEEDLEWORK DESIGN FOR A CUSHION.







ly approaches what I mean, only reversing the order of Mr. Meeker's work. In these drawings we find white or light-tinted objects against *suggestions* of dark background.

Let the student reader of these papers take one of his own sketches or a photograph, which, because of its parts, will lend itself to such treatment, and transcribe it with a view to getting the desired effect, with a great part of the design white paper and dark masses. A subject near at hand that would be excellent for the purpose is Mr. Bruce Crane's "Winter Landscape," in color, given in the present issue of the magazine. It frequently happens that publishers give pen draughtsmen just such subjects. A new lithograph or a print is to be advertised in the daily papers, or illustrated, greatly reduced, in a catalogue. A half-tone "process" plate made directly from the picture, if printed on ordinary "news" paper, or reduced so greatly, would not be recognizable, and so a slight, very slight pen sketch must be made. Indeed, very many such drawings have been ordered by the publisher of The Art Amateur for his catalogue after the color plates given throughout the year. Consider Mr. Crane's painting-I say painting, because the reproduction is so very nearly like the original water-color-consider it in connection with Mr. Meeker's drawing, and see how nearly alike in general effect they are. Note that in the former all the darks are concentrated perpendicularly along the horizon line, and laterally, though to a less degree, toward the middle. This is so also of Mr. Meeker's drawing barring the two trees to our right, which do not properly belong to the landscape in the oblong frame, but were doubtless added by the draughtsman to vignette the design, the subject without them seeming barren. Other points of similarity may be discovered by the ERNEST KNAUFFT. reader himself.

THE method of Frederick Walker in water-color painting is thus described by Mrs. Louise Jopling in her Hints to Amateurs: "He used a moderately finegrained paper. He first damped it thoroughly, and then with a large hog's-hair brush, similar to those used for oil, he spread on a mixture, the consistency of thin cream, composed of large quantities of Chinese white, with a little cadmium and black, the color of the whole being a warm gray. Before it dried on the paper it was rubbed well into the surface by the finger, protected by a soft linen rag. When this was done, and an even surface produced, it was allowed to dry for three or four days at least. When thoroughly dry, he painted his picture on it in pure transparent color. This method requires great knowledge and "savoir faire" on the part of the painter. No second thoughts, which are so often considered best, are advisable, as once the work of obliteration commences the underground gets disturbed, and mixing too freely with the surface results in muddiness.'

#### TALKS WITH ARTISTS

MR. HARPER PENNINGTON ON PASTEL PAINTING.

"WITH the single exception of flower subjects," said Mr. Harper Pennington, in answer to a question upon the possibilities of pastels, "I doubt if there is any branch of painting that cannot be as successfully accomplished in pastels as it could be in either oil or water-colors. Flowers are undoubtedly better in the latter; you cannot obtain the clear brilliancy and pure texture they require quite so well in any other medium; fruit, on the other hand, is peculiarly capable of effective treatment by their means. For certain effects of artificial lighting, pastels have a special power—in rendering the diffused glow of firelight, for instance—but you cannot obtain the deeper blacks and the richest, darkest shadows that are so easy with oils.

"No; I do not advise the employment of any other medium upon the same work. I know certain artists have employed both oil and water-colors in juxtaposition with pastels in the same picture, but in spite of that I should not use myself anything but the crayon.

"There has been a prejudice against pastels, owing partly, no doubt, to the impossibility of fixing them vithout losing much of their brilliancy and delicacy; but yet under glass and hung upon a dry wall examples of work done many years ago prove they are not so fugitive as some people think. You say you saw a portrait lately that you took to be a recent copy of old work, but was really the original pastel executed in the last century! That is very interesting as evidence of their staying powers! No doubt the use of glass, which is absolutely necessary, should limit the size. Although, like many others, I have produced life-size portraits in this medium, I think it a mistake. The great weight of so large a sheet of glass as a picture seven feet high must needs have is in itself a formidable obstacle; for besides the difficulty of transport, the danger of breakage and consequent damage to the picture, when glass of this size is used, is very much increased. Against the drawback that the difficulty if not impossibility of fixing presents may be set their absolute permanence in color. Those by Chardin and Latour in The Louvre, although dating from the time of Louis XV., are quite unchanged in color. Yes; fixatives are used, but I think, so far, not one has been found that does not alter the color of the work to an almost fatal extent. The decay of the material upon which they were worked has also had much to do with the prejudice that existed until lately against this vehicle. I never, by any means, use paper of any sort for pictures. It is valuable for sketches, and in many cases-notably in Mr. Whistler's pastels-by choosing paper of a shade approximate to the general tone of your sketch, a fleeting effect may be rapidly secured. I use invariably, however, a canvas

with a nap to it and a surface like fine velvet, with just enough grit to allow the pastel to bite freely."

"Is it possible to rub away the skin of the finger when working upon the coarser surface?"

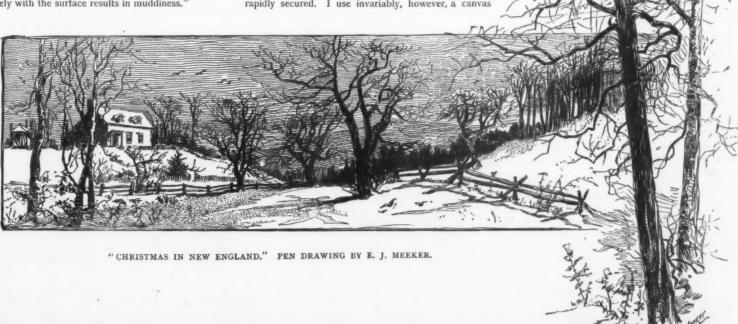
"Most decidedly. I have seen artists so absorbed in their work that they did not notice their fingers were actually bleeding until the evidence was visible upon their picture. As you see, I have this prepared canvas mounted upon a stretcher exactly as if it were intended for an oil painting. This method is almost always employed by modern pastellists for works of important dimension. Mr. Whistler, who has exhausted the capabilities of pastels, has indeed shown that paper may be successfully employed, but, on the whole, it is better to use canvas mounted upon a stretcher or upon wooden panels. In addition to the pleasant surface it presents, it removes one of the chief dangers to their permanency.

"Do I sketch the picture first? No; I work straight way without preparatory outlining. I begin by blocking in the masses as nearly their real color as possible; for one of the great advantages of pastels is that you can put on the actual color required at once. Another good quality is the ease with which you can change the texture, simply by varying the strokes of the pastel; that is to say, by allowing each stroke to be apparent, or working them together until they blend in one flat surface. No; I never employ the stump for this; the pastels, used exactly as one would use a stick of charcoal, except that they are too friable to employ a holder, aided by the fingers, are all the tools required. It is advisable to employ the fingers as little as possible; the best method is to work almost entirely by the strokes of the pastel. Whether you merge these in masses or allow them to tell is decided by the character of the work in hand.

"At a little distance it is impossible to tell certain pastels from oil paintings. You can easily imitate the technique of any material with them, but I see no object in doing so; indeed, to deliberately attempt to convey the effect of another medium seems bad art. Of course if the resemblance comes accidentally, that is quite another thing and matters very little."

"Could that full-length portrait of a lady in a white satin dress, holding a pink fan, have been done equally well in pastel?"

"Yes, excepting its size, which, for reasons just given, would be a mistake to choose for pastels; so far as its color and texture are concerned, it could have been done



so that at this distance it would be impossible to tell it from an oil painting. It is always possible to reproduce the peculiarities of one medium in another; look, for example, at the tapestries in the Salon Dorée at The Louvre, Owing to the texture of the originals being so precisely imitated, many people never imagine but that they are oil paintings; what has been done in an art so mechanical as tapestry may be excelled in a medium so flexible as pastel; but, as I said before, to do so designedly seems to me somewhat fictitious.

"For a rough surface the German pastels are preferable; but for a smooth, velvety surface the French pastels grip it better. Either or both varieties, however, can be used according to your subject, whether you wish to produce a soft effect or obtain more hard and definite details. There is a great variety of colors prepared, and you will need just as many as your subject requires. For out-of-door use they are perfect, with one drawbackthat is, the enormous difficulty of transport. Once on the spot, you can work in all weathers-wind and dust do not affect you; you need neither water nor any liquid medium, and can secure evanescent effects of color more rapidly with this vehicle than by any other. There is a special brilliancy in landscape worked in pastels-in Mr. Chase's, for instance—that cannot be distinguished from the most brilliant water-colors.'

"That delightful stretch of lawn, under those spreading trees, where the sunlight breaks through upon the grass, is a pastel surely?"

"Yes; it is one I did last summer. As you see, it proves, without any question of its merit as a work of art, that pastels can be successfully employed for sketching from nature. But the nuisance of carriage makes it almost impossible to transport them for a long journey; they are so soft that the jarring breaks them, and the colors lose their purity by contact with their fellows. I am told that the French makers now put them up in separate glass tubes, and I intend to procure some; for in this way the greatest hindrance to their usefulness for out-door sketching would be overcome. If, as at Venice, for instance, you can obtain from your window or just outside your door the subject you wish to record in color, nothing can surpass pastels, which are endless in their possibilities, excepting always their inability to produce profound rich darks, which is certainly a limitation.

" If I were painting this portrait group in pastel," alluding to an exquisite group of two children's heads wherein the peculiar delicate color was especially noticeable, on which Mr. Harper Pennington was working as this conversation proceeded, "I should proceed much in this way, adding this touch of light, for instance, and strengthening that dark; in short, I should try in this, as in any other portrait, to catch the true likeness of the sitter as closely as possible. Children are well-nigh impossible sitters, owing to their constant movement and continual change of expression. With pastels you are enabled to put down the separate facts more rapidly than you could with either oil or water-colors, and the work can be dropped and picked up again at once, without preliminary preparation. With oils, patchwork is dreadful, and always apparent, however skilfully done; with pastels it does not matter how you work, whether all at one sitting or at odd times. This one advantage alone makes them pre-eminently the best medium for portraits of children.

"For beginners who are not already capable painters, I should say commence with simple still-life objects, because of the difficulty of keeping your model in position; yet even this is less important than in other methods, for as no preparatory work is necessary, and as

the final touch is the only one that shows, there is no limit to the time; a rapid worker can perhaps produce a finished picture more quickly in pastels than in either oil or water-colors, but that is purely a personal matter. It is necessary to repeat the warning to beginners against rubbing in the pastels too much; it obliterates the grain and texture and smooths the surface so that at last the color does not hold so well, and if work in this way is done upon rough tex-

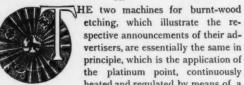
tures it is apt to become very painful to the fingers.

"For out-of-door sketching, used as Whistler has used them, pastels are the ideal medium for quick sketches. You escape the tedium of setting the palette, you can work for a few minutes, or for any length of time, being bothered neither with the drying of your work nor your colors,"



PYROGRAPHY, OR BURNT-WOOD ETCHING.

II.



heated and regulated by means of a little hand bellows. The heat for both is supplied by means of a highly inflammable liquid, which must scrupulously be kept away from the neighborhood of a lighted gas-jet so long as the bottle containing it is uncorked. The vapor from the bottle could readily unite with the flame, and would, then, probably cause a serious accident. Kept well corked, the liquid is no

more dangerous than in an ordinary lamp. Having, so to speak, trimmed your machine by filling the glass bottle provided for the purpose about half full, put the remainder of the liquid away at once, well corl. ed, on a cool shelf. Now fit in the stopper, to which are affixed the two flexible tubes, terminating at one end with a hand bellows, at the other with a contrivance suited for attachment to any of the extra pattern points made for borders and geometrical work, also for sizes not in common use other than that supplied in the outfit. A small spirit lamp, furnished with a wick, is included in the outfit, for the purpose of heating the point to begin with. For this, of course, only alcohol is required. Be careful not to allow the small screw in the handle attachment to touch the flesh, because it will soon become so hot that one would be forced to drop it. Indeed, this remark applies to any part of the metal work. Light the spirit lamp placed on your right hand grasp the end bulb of the bellows in your left hand, and commence to blow very gently while holding the platinum point in the flame. In less than a minute the point should be red hot. Now, extinguish the lamp and set to work on a prepared design, keeping the point red hot, by continually and steadily working the bellows.

If the instrument be allowed to cool beyond a certain point, resort must again be had to the spirit lamp, so as to start it again. At first, from want of practice and, perchance, from over-anxiety to do just the right thing, there will be some little difficulty experienced in keeping up a steady even heat, and still more in controlling it so as to suit exactly the needs of the design in hand. This difficulty will not be overcome until the action of the left hand has become almost involuntary, following mechanically the will of the worker as he controls the point of the instrument as he draws with it.

The beginner is therefore recommended to practise several kinds of strokes on a piece of waste wood, until he has mastered the sensations, which seem to me not unlike those experienced by a novice in swimming when he endeavors to put in practice the theory of the contrary action of hands and feet at the same time.

With regard to the heat that should be kept up, it is best that the instrument should be red hot even for making a delicate outline. The whole art in execution lies in the regulation of the pressure and in the even sweep of the tool. Any hesitation or added pressure will deepen or make broader the line being followed. Just as with a brush or pencil various artists employ

be surprised, too, to hear of any one who did not in his first essay produce again and again exactly the reverse effect of what was intended in the way of thick and fine lines, dark or light shading. But let no one be discouraged on this account. With a little perseverance, one soon learns to make the element of fire subservient to his will, and then he can taste the delight of finding it answer his slightest wish, just as a spirited steed answers to the lightest touch on its bridle. When the trial piece of wood gives evidence that the fiery steed is tamed, I would recommend the careful preparation of a simple design, not too small or too elaborate, so that the attention be not distracted by the intricacies of the work undertaken.

The frame published among the working designs this month would make a good subject; for the background in dots might be made to cover a multitude of defects. It is, besides, easy of execution, since the dots are not required to be rigidly uniform.

This frame might be of oak or of white wood, according to the purpose for which it is destined. Transfer the design carefully and clearly. Let there be no uncertainty about the definiteness of the outline, because with your machine in full work, it is not well to have to pause in order to find your place and know what you are about.

When all is ready, start without hurry, bearing in mind that wherever you have to stop or start in another direction, you must not pause while the point is in contact with the wood, but withdraw it instantly, pausing with it in mid air until you have decided exactly how to plant the next curve. In blowing too hard or fast, the point will get to a white heat, and in this state will easily bend if leant on too heavily. This can be obviated by straightening it on a spare piece of wood while it is still at a white heat, using a little pressure on the reverse side.

Perhaps the most popular of all woods for pyrography is bass, commonly known as American white wood. This is on account of the beautiful effects to be gained by its contrast with the rich browns, shading almost to black, that are obtainable by burning.

These effects are shown to perfection in some of the chairs and tables which I have seen, treated in strictly geometrical patterns; it is difficult to believe that the designs are not inlaid. Other woods more or less suitable are pine, oak, elm, sycamore, holly, chestnut and lime.

To give a proper finish, a fine polish or varnish must be employed. Sometimes a room is decorated throughout with designs in pyrography—ceiling, walls, doors and even flooring being carried out in harmonious designs. I hardly think such decoration would wear well for a floor much in use, but it might take the place of parquetry around a room, with a rug thrown down extending to within two or three feet of the walls.

The four highly decorative panels by George C. Haité, of which the first is given full size this month, are especially suited for burnt-wood work. They would serve admirably either for a folding screen or for door panels. Any of the woods mentioned could be used, the choice being guided by that which would best harmonize with its proposed surroundings. The strong effects gained by the masterly handling of the accessories in these designs are exactly suited to the rich tones that can be burned in so as to reproduce them exactly, while the figures do not present any serious difficulties, because all their action is given in outline, so that there is no delicate shading to contend with. Great care must be given to render these outlines correctly, because one must remember there is no such thing as concealing mistakes.

The oblong panel of musical cupids given at the end of the magazine would be charming for the top of a glove box. Though somewhat elaborate in detail, this design would well repay one for the time expended on its execution. So also of this smaller one.

I must not close these suggestions without drawing attention, too, for simple work, to the design for a pair of bellows that is given on the same page as the frame I have mentioned as suitable for be-

ginners. On the same page are delicate little devices in the forms of a diamond and ace of clubs. These are intended for the lid of a card box, applied as a border, or as corners, or as a device for the centre, surrounded with an appropriate border chosen from some other source, as individual taste may suggest.

EMMA HAYWOOD.



a different and individual method of handling them, so will it be with the platinum point. After a little practice, the skilful draughtsman will settle into a way of his own of managing the tool. Probably no one ever began with this work without making a series of unintentional dots in the most inopportune places. I should

# CHINA PAINTING.

HINTS TO BEGINNERS.



L beginners need a good stock of patience. If you are attempting to represent a flower, and it is not well painted, rub it off the china and begin again. Do not have a daub fired, for it can never be erased, and it will ever after testify against you. Do not suppose, either, that your

friends who praise you for it are sincere in their admiration for your poor work. People who make no pretence to art knowledge are becoming unconsciously educated enough to distinguish good from bad china painting. Practise well the use of a single color before you attempt combinations. In the decorating department of a china factory, the apprentice is kept for months working in red before he is allowed the use of any other color, and the sensible amateur will subject herself to the same discipline.

If you have some knowledge of drawing or painting, you might begin at once to trace designs in gold. By the way, gold and white decoration for table use will be the prevailing style for the coming year; so you may soon turn your knowledge to account. The gold comes ready prepared for use, and with a little instruction you could soon learn to do very fair work. It would be unwise, however, to make a first attempt without the advice of a teacher, for much of the gold would assuredly be wasted; and, as you can easily imagine, your clumsy amusement might become, also, a very expensive one. Many articles instructing the beginner in the use of gold have been given in The Art Amateur; but we realize that with each new year come many new novices seeking instruction in our columns, and we shall continue to answer elementary questions with as much patience as if they had never been put to us before. Let every reader of the magazine understand that we are always happy to advise her in any difficulty she may encounter in her work. When an answer is wanted immediately, we will send it by mail, when a stamped, directed envelope is enclosed for the purpose.

You should learn as soon as possible to use the powder colors-for two reasons: First, they are much more economical than those in tubes or pans; and secondly, they allow of a finer range of colors to select from. All the Lacroix colors can be obtained in powder. Instruction for their use will be given later on, together with some simple hints about selecting designs.

ALCOHOL is used for cleaning palettes, knives and brushes. If it is necessary to remove a part of the painting, take a piece of dry cloth, lay it on the table, pour some alcohol into a small saucer or plate, wet a clean cloth in it; put it on the dry cloth, so that it will be moist, not wet, or the alcohol will spread over the entire work and ruin it. With the rag simply damp, the paint can easily be removed. If the spot is small and difficult to touch without injury to the rest of the painting, take a brush handle, sharpen one end to a fine point, moisten it in alcohol and gently rub on the place. With this stick untidy outlines can be cleaned off, giving the painting a more finished look.

An eraser for straightening lines, removing lint and scraping tinting from a design can be bought for forty cents. A sharp, fine-pointed blade of an ordinary penknife would do, provided it were kept sharp and clean.

A HEAVY body of paint, in which more or less lint has settled, and which would certainly blister in the firingfor instance, a large leaf or figure—can be corrected by laying the side of the blade against the rough places and very gently cutting them down; not taking out a slice, but using the blade as a carpenter would use a fine plane to give a smooth surface. China sent to a professional firer is often corrected by him in this way, to prevent blistering and consequent disappointment to the decorator. This remedy cannot be applied, however, if the article has been dried by artificial heat; the paint then would chip off down to the china.

AN ERASING PIN is absolutely necessary not only for picking out the lint that settles in the paint on the palette, but that which finds its way into the painting itself, in spite of every precaution, and gives the work an unsightly appearance when fired, especially in portraits. In miniature painting it sometimes takes the place of a fine brush for blending the colors when partially dry. It is also used in connection with a stencil, as will be seen later on. Take a brush handle, make a hole half an inch long in one end of the stick with a small pin; hold a No. 12 cambric sewing needle in the middle with a pair of pincers, the point toward you. Push the head of the needle into the hole in the stick until it is perfectly firm, and you will have as good a pin as can be bought in any store for twenty-five cents.

TRACING PAPER is universally condemned by artists and teachers. We agree, however, with the writer of an article lately published in The Art Amateur, who says that



VASE, WITH NASTURTIUM DECORATION.

a careful use of it will teach a person to draw. The pupil will learn to make a careful drawing, as a child teaches itself with a transparent slate, and will soon become skilful in arranging and adapting patterns. Gradually the hand becomes accustomed to the use of the pencil, and the tracing paper is discarded.

There are many kinds of tracing paper. The extra finesold at fifteen cents a sheet, is the thinnest made, and should always be selected. Black transfer paper disappears in the firing, and on that account it is the most trustworthy. Red cannot be depended on, especially under bright liquid gold. A fresh sheet of transfer paper is apt to make a heavy, coarse line difficult to cover, and smut the china. Place an old newspaper on a table or drawing board; lay the transfer paper on this; pin it fast to the table; take a wad of soft paper and gently rub over the surface until the paper is only slightly discolored. The amount of black that rubs off is astonishing. It is a very dirty piece of work, but it will more than pay in the end. A sheet prepared in this way will last for months. Trace the design on a piece of the thin tracing paper. Secure it to the article to be decorated with two pieces of tracing paper wax at the upper corners, leaving the lower ones free. Slip under this the transfer paper, the black side against the china. Do not attempt to use the whole sheet; it will be clumsy and difficult to hold. Carefully trace the design with a sharp-pointed lead-pencil; do not press too hard, or the drawing will be cut through and spoiled for future use. The first tracing should be made with a soft pencil to be seen distinctly, the second one with an H.H., or something equally hard. Tracing-paper wax can be bought for two cents per ball. In cold weather the wax should be warmed a little to make it adhere, Wafers can be used in its place, but both must be cleaned off from the china before firing. If the paper is not fastened in this way, it is apt to slip, and the tracing will be inaccurate.

#### CHINA PAINTING NOT A "CRAZE."

CHINA PAINTING NOT A "CRAZE.'

LATZLY we have been often asked our opinion as to the probable outcome of "the china painting craze." Will it last? In reply we can only say that the interest in the art is greater than ever in the United States. Probably three persons are practically interested in it to-day where there were but two this time last year. China painting is not to be regarded as "a craze." It is as legitimate as painting in oils or in water-colors, and therefore should not be subject to mere caprice of fashion. So long as the difficulty and expense of firing were involved, the art languished among amateurs; but since the introduction of the admirable portable kilns for firing their work at home, a reaction has set in in favor of china painting, which makes it to-day the most popular of all artistic pursuits for ladies.

From far and near, we learn of groups of three or more enthusiasts in towns and villages forming little clubs, and so diminishing expenses. The club buys a kiln, a banding wheel and subscribes to The Art Amateur. There are regular days for painting and comparing notes for mutual improvement.

The excellent supply of artistic objects for decoration is another and important reason for the increasing popularity of china painting. Manufacturers at home and abroad vie with each other in producing not only beautiful shapes but the finest of wares, both for use and ornament. While the delicate egg-shell porcelain once made in China has never been equalled in any other country, some of the French china recently imported is admirably clear and translucent. But one need not look away from home for beautiful specimens of such china for decoration. Our own factories at Trenton are turning out exquisitely fine Belleek ware, that is not only fast growing in favor, on account of the delicacy of its paste and the beauty of its glaze, but because of the great variety of the shapes, many of which are remarkably good. Others, overloaded with ornament, should be avoided.

#### A NEW HAND-BOOK FOR AMATEURS.

"How to Apply Matt, Bronze, Lacroix, Dresden Colors and Gold to China" is the long but comprehensive title of a very use-ful and handsomely printed little hand-book, with illustrations, published, at seventy-five cents, by the Osgood Art School. The following extracts will show its practical character:

" Lacroix colors for graduated backgrounds:

LIGHT.
Turquois Blue
Olive Green
Jonquil Yellow
Japan Rose
Carmelite
-Lawender Blue
Yellow Ochre
Lawender Blue
Yellow Ochre

MRDIUM.
Deep Blue
Brown Green No. 6
Silver Yellow
Deep Purple
Capucine Red
Light Violet of Gold
Deep Violet of Gold
Brown No. 4

JEWELS are fastened to china with either relief paste JEWELS are fastened to china with either relief paste or enamels, then given the same temperature required for firing glass, which is the clear red glow before reaching "rose color heat." If fired too long, you need not be surprised to find your carefully arranged jewels misplaced, and those that are missing secured upon other pieces of china, where they have dropped on reaching the meiting point.

To avoid these disasters, sketch your design upon the background, making a careful calculation for the size and form of the jewels to be used; then, with tar paste, stencil out the color (do not go beyond the outline) and fire the work.

Afterwards, with the aid of cement—the same that is used for repairing china and glass—secure the jewels in place; after a thorough drying, the permanency of your decoration is assured.

THE FROSTED GOLD SURFACE, so much admired on the Royal Worcester ware, is easily imitated, by first burnishing the gold, then firing the second time. If you have failed in producing a perfect surface, finish with the glass brush, which should never be used near the color box, as the small particles of broken glass cling tenaciously, and develop after firing; no retouching can remove them.

IN CASE THE GOLD HAS BLISTERED in Infing, from having been laid too heavy in places, or made too rich with fat oil, very carefully remove the roughness with the finest quality of emery cloth—No. oo—reduced still finer by rubbing two pieces together, in order not to scratch the remaining gold. This cautiously completed, apply the gold (regular consistency) smoothly over the defects, blending it at the edges.

little yellow brown. Model the bank and put in a sug-



"Female figure.—Flesh—delicate wash of pompadour red, mixed with Albert yellow, blend very little blue green and black with it for shadows; hair—yellow brown, with a touch of blue green; canary yellow for the lights; bodice—canary yellow, mix yellow brown and a touch of black with it for shadows; skirt—turquoise blue, adding light carmine and a little black for shading; pompadour red for shoes.

"Male figure.—Same colors for flesh; hair treated with yellow brown, adding blue green with it for shadows; body and trousers—light carmine and a touch of turquoise blue, adding very little canary yellow for shading; mantle—pompadour red, with touches of light carmine—same for cap; a little black and canary yellow for hose and shoes.

"When perfectly dry, strengthen the eyes and hair of both with a little sepia; nose and mouth with pompadour red.

"If either of the figures or drapery require strengthening, glaze them over with corresponding tints. When perfectly dry, take a small brush and put in the little finishing touches, using carmine and a little canary yellow, and blue green for distant effects; yellow brown and yellow green for trees and foreground; darkest shadows are glazed on with sepia and yellow brown."

#### FASHIONS IN CHINA DECORATION.

CENTRE-PIECES for the table are to be very high. The low ones will be discarded, and the épergnes and tall long relegated to the storeroom are to be brought back.

A SLENDER vase, from ten to twelve inches high, narrow at the bottom, with a flaring top, is adapted to this use. Clusters of flowers may be "powdered" all over it, with a gold tracery worked in and out for a background, and gold bands top and bottom.

GLASS for table use, decorated both in gold and colors, will claim the attention of amateur painters in mineral colors this season. Full directions for this kind of work will be

IT is predicted by persons well informed that the coming year there will be a reaction against the delicate colors so long in use in decorated cabinet specimens, and that rich maroons, deep pinks, warm reds and browns will take their place.

FOR afternoon teas, pink is to be the prevailing color. The cake dish is to be lined with gold and colored outside a rich pink; or delicately decorated with gold on the outside, and inside with clusters of pink flowers. The cup will have arabesques in gold, with clusters of pink flowers worked in and out for a border, a deep band of gold inside and a gold handle; or it will be lined with a delicate pink lustre. A fine pink gold will be used for borders in connection with yellow gold—something quite new and very attractive. All the tea-table napery should have a touch of pink somewhere introduced.

It is pleasant to observe the tendency of fashion toward simple gold decoration on pure white china for table use. White and gold is always in good taste, and it makes it absolutely necessary that the china shall be without flaws of any kind. Imperfections are often concealed under elaborate color decorations. The plain white and gold china, if felt to be somewhat severe, can be relieved by warm rich coloring in bonbon dishes and those used for salted almonds. These little dishes, which are now considered necessary to every well-set lunch and dinner table, it is permissible to ornament in any way that fancy may dictate. Small clusters of flowers in "the Dresden style" richly ornamented with gold are very popular.

# THE USE OF HYDROFLUORIC ACID.

OUR attention is called by Mr. R. E. Bray, Chicago, to an oversight in our November issue, in regard to the directions given there for keeping hydrofluoric acid, which is some-

tions given there for keeping hydrofluoric acid, which is sometimes used by professional decorators to remove stains that have been fired into the china. He points out, justly, that this powerful corrosive could not with safety be kept even in an earthenware vessel, for it would soon eat its way out, with the attendance of serious consequences. He says:

"The only safe plan is to keep it in gutta-percha bottles, as the druggists do. Small bottles, one-half and one ounce, can be bought, and can be filled with this acid for a few cents. To use it, dip a small quill or wooden toothpick into the acid, just taking out a single drop. Rub it on the stain of gold or smear of color. Have a small wet sponge handy, and as soon as the stain comes off, quickly wipe the acid away with the sponge, using water liberally. If the acid is handled as carefully as strong ammonia, or any other pungent liquid, no danger need be apprehended, and the one ounce bottle will last the amateur for months, which would be cheaper than paying a man for performing such a trivial service every time a stain or smear requires removal. This advice may be relied upon as correct, being the ordinary method adopted by professionals, and by the writer for twenty years."

# THE CUPID COLOR PLATE.

THE composition of Cupids decking a Maiden with Flowers, given as our fourth colored supplement for the month, was specially designed as a cake plate for a wedding gift; but it would be equally suitable for the front of a vase, framed in Renaissance scroll work. A companion to it—A Cupid, with a Lyre, Serenading a Maiden—has been designed for us by the same artist, and will follow soon. Both designs are suitable for the decoration of a great variety of artistic trifles, and may be painted on bolting-cloth, silk or satin, or white wood with equal propriety. To paint the present design upon china, the best flesh tints are obtained with Dresden colors. Pompadour red and a very small proportion of canary or Albert yellow will be needed for the local coloring. Use a little rose purple for the cheeks. Make for the gray shades a mixture of air blue and Brunswick black. These cool tones must be blended into the flesh color. For stronger shadows, add chestnut brown and a little Pompadour red. The bair is painted with yellow brown, chestnut brown and black. The sky may be put in with air blue, toned with black, a little pinkish tone being introduced toward the horizon. Dresden and Lacroix colors can be used for the same firing, although the Dresden colors take what would be a strong firing for the French colors.

The flesh can be painted with Lacroix colors, in which case a light tint of capucine red with ivory black. The shadows for the white robe can be obtained by mixing air blue, black, a little red and chestnut brown, the cool tones prevailing except in the darkest parts. In French colors, take ivory black and silver yellow, introducing a little carnation for the warmer tint, and deep blue green for the bluish shade. Paint the grass with moss green brown and dark brown No. 4, put on thinly for the shadows. THE composition of Cupids decking a Maiden with

J., brown green and deep blue green; the stonework with yellow brown and dark brown No. 4, put on thinly for the shadows. Silver or canary yellow shaded with brown gives the coloring for the mirror. The flowers are pompadour or capucine red shaded with the same.

with the same.

The border may be painted with pompadour red, air blue and chestnut brown, slightly modified with black; or with capucine red, deep blue green and brown No. 4; or Royal Worcester colors may be used—turquoise blue and pink and matt gold.



#### HINTS TO AMATEURS.

[From Louise Jopling's Handbook, published by Harper & Brothers.]

As a rule, the length of a face is the same as the length of the hand.

An excellent thing, and one to be constantly practised, is to redraw from memory, on any stray sheet of paper, the subject that you were engaged on a few hours previously. Then compare your memory sketch with your drawing. \* \*

IF your background is painted without relation to the head, the latter, however well painted, will look false. Note especially how the head relieves against it, in which part, for instance, it is lighter than the background, and where it is darker.

IF done quickly, a portrait has more truth and life in it, because the effect of the whole has never been lost sight of. This is why a sketch has so often such charm in it. Directly one sees the labor that has produced the picture, half its fascination has gone.

1F it were possible to paint a picture straight through without stopping, you would have the perfection of painting. This I want you to bear in mind always, as it will prevent your putting down meaningless touches. Each touch should express something of the modelling of the face.

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WHEN studying, always do things exactly life size.
It gives an air of meanness and weakness if done slightly under the size of life. Should you wish to do a small drawing, do it frankly half the size of life, and in this case the head and face ought to measure about four inches.

IN making corrections or alterations on your oil painting when it is dry enough, there is a delightful loose-textured white chalk called "craie." It never scratches the surface, and is easily washed off. A piece of common whitening would answer the same purpose, but it crumbles more readily, and is not so convenient to hold.

FOR finished outdoor sketches there is nothing nicer than pine wood or oak. You can buy them any size you wish, by the dozen, to fit the Fortuny sketching-box, and if you live in the country your local carpenter can easily prepare them for you. They want to be smoothly planed, about one eighth of an inch in thickness. Care must be taken that the wood is well seasoned, so that it does not ware. in thickness. Care most so that it does not warp.

IF the drawing be good on the canvas, it will look lifelike when reproduced by photography. I know an artist, an R. A., who, when he paints a landscape, takes the precaution of causing to be photographed the identical spot he is going to portray, and he is never satisfied unless nature and his own work, when photographed, give the same effect on the sensitized paper.

GET a master to help you if you can; but if it be impossible to do so, go on learning, and you will find you must improve. The master can only act as a sort of moral whip, to urge you on when you are lagging by the way. Make up your mind to do without this, and be as severe with yourself as the strictest

RESPECT a friend if he possess the faculty of perceiving your errors; but beware how you listen to the ignorant flattery of an incompetent person. There is no greater obstacle to success than this. Be satisfied only with the praise of a master of his art. It requires a higher intelligence to discover merits than it does to perceive faults.

FOR purposes of study, in choosing a model, if you are a beginner, it is better to select either an old man or old woman. They sit quieter, as a rule, for their old blood lends itself to repose sooner than the warm, excitable blood of youth. There is more, also, of what we call "drawing" in a face where Age, the destroyer, has been at work upon the tissues, and has left more plainly visible the form of the muscles and the shape of the bones of the skull.

THE French painter, Couture, used to say, "Look five minutes at your model, and one at your drawing." This is a golden rule to remember. Get what you are looking at well by heart before you attempt to put it down. And never put a stroke on your paper without you thoroughly understand its meaning, and know why you have put it there. Nevertheless, occasionally get into the habit of giving an instantaneous look, just raising your lids and down again. Whatever has struck you most in that cursory glance, you may be sure, is the right thing to insist upon in your drawing. You see, you would have had time only to see the most important thing in your head or landscape.

A NORTHEAST or east is the next best light (to one A NORTHEAST or east is the next best light (to one facing the north), as the sun soon rises above the level that would disturb you in your room. If, as often happens in country houses, all the windows face south, then you must make a thin paste of four and water mixed with a little size, and apply it with a brush to your window. This will exclude the sun without affecting the light. Common Epsom salts dissolved in a little water and put on in a liquid state when dry gives the appearance of frosted glass, and looks better, perhaps, than the paste. Paintings done in a south light doctored in this manner have a more luminous effect than those done in the light of the cold north. I WILL give you a list of the colors as I use them, in rotation from right to left of the palette: Scarlet vermillion, flale white, French Naples yellow, yellow ochre, raw Sienna, burnt Sienna, Indian red, pink madder, crimson madder, ccbalt, ultramarine, mummy, Cassel earth, and ivory black. I use Vandyck brown now instead of mummy, which, though a most beautiful color, is not considered a good standing one. Raw umber might be added with advantage to one's palette. These colors are more than sufficient to paint the figure with. For landscape, you may require Antwerp blue and chrome yellow and emerald green. In the use of the two latter you must be very careful, as contact with the air oxidizes them and turns them black. Prussian and Antwerp blue are apt to fade, or fly, as we term it. Cadmium yellow is a good substitute for chrome, but it is not so strong. These latter colors I have named must never be used for painting a head.

WHEN you have secured your model, put him in a good light, in which you can have the shadows strongly defined. Let the light come from as high up as possible, for the higher your light is the better are your shadows massed. To obtain this with an ordinary window, cover the lower half with a shawl or thick covering to exclude the light. A low window at the top circumscribes the space in which you can work, as the light comes in at an angle of forty-five degrees, and can only fall full upon your model within a certain space, part of which space you yourself are obliged to occupy. Unless, indeed, you have three windows in your room. You can then use for yourself the nearer window, and place your model within the light of the further one. The centre window must be completely darkened. Your room must be large, or you can seldom draw a full-length figure, as you are bound to be twice or three times the length of the model away from it, in order to accurately judge of its proportions.

#### WATER-COLOR PAINTING.

SOMETIMES in painting hair [in water-colors] you want some fine light limes to stray over your background: take a steel drawing-pen, dip it in water, and then make your line, and wipe it dry with a rag.

YOUR shadows you must always keep very transparent; the opacity of your light will then make your object look solid. \* \*

FOR sky effects, distances and middle distances, paint them always on a wet surface; otherwise they will be hard and painty, and will give no sense of atmosphere. \* \*

BE very sparing in your use of emerald green, which, as well as cadmium, has a fatal tendency to turn black, i. e., to get oxidized by exposure to the air.

SHOULD your colors get dry with non-use, a good sluicing under a pump will benefit them, and then, for any obstinate dryness, a drop of glycerine carefully placed will work wonders.

To draw a fine line easily on the paper, dip your brush into a pot of ox-gall before applying it to the color. Some painters habitually put a little ox-gall into their water. It causes the color to flow more easily.

CURLING-PAPER, which has a whitey-brown tone about it, pasted on cardboard makes capital boards for sketching. The tone of the paper shows through and has a good effect, particularly in slight body-color sketching.

THE three primitive colors—viz., red, blue and yellow— put on separately on a wet surface, produce, in blending, a beau-tiful opalesque tone. Turner and De Wint painted in this way all their most bewitching effects.

IF you want sun in your sky, tone your paper with yellow ochre; or, should you wish to suggest great heat, as in Eastern skies, use cadmium very delicately. For faint, far-away distances, use blue; but as on your yellow sky it may, and probably will, look green, use with it a homœopathic dose of Chinese white—not enough, remember, to suggest body color.

FOR sky effects, damp your paper thoroughly, and put your colors on strongly and rather drier than your moist surface, in order to avoid too much running. Then exhaust the moisture by using one of the large, flat brushes, without water, and continually kept dry by wiping it on blotting-paper. Very small sponges fastened on to sticks can be obtained for sky work.

FOR strong effects of light and shade-in Eastern in-FOR strong effects of light and shade—in Eastern interiors, for example, where a pervading warmth of tone is desired —Mr. Carl Haag and Mr. Pilleau's method is to make use of the three primitive colors—yellow, red and blue. Damp your paper and then wash it over boldly with yellow ochre. After that is dry, give it a wash of Venetian or light red. Let it again dry, and give it a last wash of blue. This gives a delightful tone, on which you can paint your picture. The portions which you wish white damp with a wet brush, dry with blotting-paper, and then take your india-rubber and rub off any tone that may be left. You will find that your paper shows brilliantly white. If you wish to get a delicate high light, or a line of white, make use of bread instead of india-rubber.

# PASTEL PAINTING.

FOR practising on, in pastel painting, there is a paper FOR practising on, in pastel painting, there is a paper sold rather like sandpaper. Its gritly surface serves as a ground for the pastel powders to hold on to. When you do a really important work, get specially prepared canvas, which is mounted in the ordinary way. This, to the touch, is like soft velvet, and is infinitely pleasanter to work upon. On occasions—its tint being of a beautiful neutral tone—it serves as a background; only, when so used, care must be taken not to soil it, as the greasy stain which the pastel chalk leaves is very difficult to erase. Of course, one's outline in such a case must be absolutely perfect, and requiring no alterations, otherwise "good-by" to your canvas background.

AVOID too much rubbing in of your color. Superimpose one tint upon another lightly. They will mix sufficiently and the general effect in the end is far better. In rubbing in, yoget your colors into a greasy paste, upon which it is difficult get any other tint to hold. In fact, you lose the grit, the resistance in your ground, which is so essential to pastel drawing.

# NEWS AND NOTES

AMERICAN ART IN CHICAGO.

THE ART INSTITUTE'S FOURTH ANNUAL EXHIBITION.



HE statement that the peri-HE statement that the periodical exhibitions of American paintings held by the Chicago Art Institute average higher in artistic merit than the exhibitions held by the National Academy of Design or the Society of American Artists in New York is one which may occasion some surprise, but it is warranted by facts and is susceptible of explanation.

While these New York exhibitions are composed of works which have passed the examination of buttons are voluntary, and works

warranted by facts and is susception. While these New York exhibitions are composed of works which their respective juries, contributions are voluntary, and works submitted by members, friends of members or those who are or have been pupils of members usually are treated with a degree of leniency that does not subserve the best interests of these exhibitions. A similar condition of affairs in the Society of French Artists led to the formation of the new National Society of Fine Arts in Faris, and the establishment of "the new alon," and the American works of especial interest and excellence, later applies for them, and usually obtains for the Institute exhibitions, notes the American works of especial interest and excellence, later applies for them, and usually obtains for the Institute exhibition so of those desired which have not found purchasers; indeed, often, much-desired pictures are borrowed from the persons who have bought them. Thus it readily may be understood why these Chicago exhibitions are of exceptional excellence, and surpass the New York exhibitions to which reference has been made.

The Art Institute's fourth annual exhibition of American paintings and sculptures, held during the month of November, comprised two hundred and fifty paintings and fourteen pieces of sculpture. Of these, twenty-four paintings are personshed "the Fig.-American," and were this country. Several of them appeared in one or the other of the salons this year; thirty-nine works were contributed by Chicago arists, and the remainder, for the most part, were from New York studios, and represented some of the best work shown in the National Academy and Society exhibitions of the year.

The pictures received from American artists in Paris were especially noteworthy. By Gari Melchers was shown "The Pilots," a group of Dutch mariners seated in their quarters about a table in front of a window looking out over the red-died roofs of a village and commanding a view of the sea. One of the men is rigging out the model of a ship while

Sunny Afternoon," by H. A. Vincent.

Of the works by Eastern artists, there were Frank W. Benson's "Twilight," for which the artist received the Thomas B. Clarke Prize, at the National Academy, last spring; E. C. Tarbell's "Study of Sunlight and Shadow in an Orchard," also a recomment feature at the spring. prominent feature at the spring Academy; "The Open Book," by J. Alden Weir, which was one of the notable works in the Soof the notable works in the Society's exhibition; Leonard Ochtman's "Grain Fields" and "Moonlit Lane;" Edward Moran's "Funeral of John Ericsson, New York Bay," and the same artist's "Nôtre Dame de Paris" by moonlight—a picture which was reproduced in color for The Art Amateur about a year and a half ago; George de Forest Brush's

forceful and poetic "Ossian;" Kenyon Cox's "Vision of Moonrise;" Walter Shirlaw's "Sonnet" and "Tuscany;" three charming ideals by Will H. Low and "Memories" by Irving R. Wiles. Other figure-painters well represented were Benoni Irwin, Louis C. Tiffany, Frank Russell Green, Douglas Valk and C. Y. Turner. There were marines by J. C. Nicoll, F. K. M. Rehn and J. G. Tyler, and landscapes by A. H. Wyant, J. B. Bristol, J. Francis Murphy, Charles Harry Eaton, R. W. van Boskerck, James D. and George H. Smillie, Arthur Hoeber, John A. Fraser, Charles Linford and W. J. Whittemore.

In sculpture, there were contributions by Paul W. Bartlett, Daniel C. French (the polychrome frieze for a fireplace shown at the last exhibition of the Architectural League in New York); the "Faun," "Diana" and "Pan of Rohallion," by Frederick MacMonnies—so favorably received at the last "Society" exhibition; A "Sleeping Infant Faun," by Edward C. Potter; two effective portrait bust of Professor Swing, by Bessie O. Potter; two effective portrait busts by Miss C. L. Brooks and an admirable bust of Colonel R. T. Durrett, of Louisville, Ky., by Miss Enid Yandell, a young sculptress of much talent, who has designed several of the figures which are to adorn the Woman's Building of the Columbian Exposition.

The Chicago Art Institute awards two cash prizes at its annual

figures which are to adorn the Woman's Building of the Colombian Exposition.

The Chicago Art Institute awards two cash prizes at its annual exhibitions of American work—the J. W. Ellsworth Prize of \$500, "for the best work by an American artist, painted in America and not previously exhibited in Chicago," and the Art Institute Prize of \$250 for the second best picture by an American artist, without limitation as to where painted.

The Ellsworth Prize this year was given to Frank Benson for his painting "Twilight," and the Art Institute Prize to Gari Melchers for "The Pilots." The latter picture, painted in Holland, was not eligible for the first prize. The jurors who voted the awards were Frederick W. Freer, James H. Dale and John H. Vanderpoel.

THE CHICAGO SOCIETY OF ARTISTS held its fourth annual exhibition of studies and sketches at the Athenaeum galeries last month. At the close of the exhibition, all the works were disposed of by auction, and the prices realized, while not large, usually were sufficient to compensate for the time and effort expended. There were 123 exhibits in oils and water-colors. Among the most noteworthy were: "Summer Moonlight" and "The Close of a Summer Day," by F. C. Peyraud; two views on the Chicago River (in water-color), by Frank L. Linden; "By the Light of the Moon," by Oliver Dennett Grover; "In the Sierras," by Edgar Cameron; "After the Rain," by Jules Guerin, and landscape sketches by John H. Vanderpoel, Albert Ernest and Charles Edward Boutwood. This society, which somewhat resembles the Kit-Kat Club of New York, maintains an evening class for study from the living model. It has about fifty members. THE CHICAGO SOCIETY OF ARTISTS held its fourth

THE CHICAGO ART INSTITUTE'S SCHOOLS are more THE CHICAGO ART INSTITUTE'S SCHOOLS are more fully attended at present than at any previous time since their opening; indeed, the capacity of the class-rooms is severely taxed. There are in all the various grades, from primary drawing from the cast to painting from life, over five hundred students. This is an increase of twenty-five per cent. upon the number last year, and last year there was an increase of forty-five per cent. upon the attendance of the previous year. So it may be seen that even art study "booms" in Chicago.

DURING the present month there will be held a Blackand-white Exhibition at the Chicago Art Institute. This will
include the drawings by Charles S. Reinhart—shown in New
York a year ago—and a selection from Frederick Keppel's collection of etchings. In January the Art Institute will exhibit a
collection of drawings and designs by Walter Crane, London,
and a collection of polychrome sculptures. In February will be
shown a loan collection of paintings from Chicago, St. Louis and
Milwaukee; in March, an exhibition of American water-colors
and in April, the work of the Chicago Palette Club.

THE LECTURE COURSE of the Chicago Art Institute THE LECTURE COURSE of the Chicago Art Institute opened November 3d with an address by Mrs. Maude Howe Elliott on "Foreign Art in the United States". On November 27th, the Rev. Jenkin Lloyd Jones discoursed on "Not the Arts but Art." Frederick Keppel, of New York, is announced to lecture, December 1st, on "Personal Sketches of some Famous Etchers." Walter Cranston Larned will deliver an address, December 15th, on "Barye and his Works," and Walter Crane, of London, will talk on "Design in Relation to Use and Material," on the 29th. In January, Edgar Cameron will deliver some "Observations on Color," on the 12th, and W. M. R. French, Director of the Art Museum, will speak on "The Innocency of Vision," on the 26th. Other lectures and subjects will be announced later,

J. APPLETON BROWN, who has long been one of Boston's boasts, has determined to join the procession of Boston painters—the majority, reckoning ability—who have gone over to the great metropolis. Mr. Brown has been the fashion till every Boston collector of taste has one or more of his works; but New York has never appreciated him adequately, according to Boston's notions. His broad, free, "unfinished" style of brushing, his sincere, unconventional color, his indifference to regular composition, long made him "caviare to the general," and the Academicians of New York were wont to hang him over door-ways in their exhibitions. But the daring of his day has been so outdone by the impressionists here that he has come almost to take rank with the conservatives. The cobalts and blues, violets and reds of the newest school, his refined feeling has never admitted to his palette, and the faddists of chromatism have had the audacity to class his rich and honest color as mere "black-and-white" with all the rest of painting but their own impudence. Brown has of late years painted much in pastels of high key, and his brilliant autumnal foliage, his moving clouds, his orchards of apple-bloom, his river sketches shining in morning sun have been the gainers for this change of medium. We shall see if the impressionist excesses have not made his style the exact "milieu" that the public

likes, between the snuff-colored landscape of the old Hudson-River school and the violent red and blue of the newest practice, and so prepared the way for success for him in New York at last.

CHILDE HASSAM, another Bostonian, who has gone CHILDE HASSAM, another Bostonian, who has gone to New York for a market, during the past summer sold his pictures as fast as he could paint them at the Isles of Shoals. Foxcroft Cole, who has yielded more to the impressionists than most of the painters of his age, and not improved his work thereby, passed the summer on Cape Ann, between the shipping and harbor scenes of Gloucester and the sand-dunes of Annisquam. Picknell, the grim and powerful realist, also put in another season there, finding congenial topics in the fierce light upon the savage waste of wind-heaped sand-drifts.

THE schools of the Brooklyn Art Association will, for the season 1891-92, have the benefit of six courses of lectures, several receptions and a general exhibition of paintings and other works of art in February and March. There will be four lectures on "Russian Art and Architecture," by Miss Isabel F. Hapgood; six on "The Value of the Cultivation of the Fine Arts," by Percival Chubb; six by Prof. William H. Goodyear on "Sculpture;" four on "Decorative Art," by Russell Sturgis; four on "The French, Spanish, Venetian, and Recent Schools of Painting," by Miss Louise Both-Hendriksen; five on "The Technique of Art," by Prof. A. D. F. Hamlin; on "The Technique of Architecture," by Edwin F. Elwell; on "The Technique of Sculpture;" by F. Hopkinson Smith, and on "The Technique of Painting," by the Rev. William H. Ingersoll. The instructors are Benjamin R. Fitz, life classes; J. Massey Rhind, modelling and sculpture; Joseph H. Boston, antique classes; William H. Snyder, curator. Large studios have been recently constructed in the Continental Building, at Montague and Court streets, for the use of the life and antique classes.

THE CHANLER FUND PARIS PRIZE was awarded to THE schools of the Brooklyn Art Association will, for

use of the life and antique classes.

THE CHANLER FUND PARIS PRIZE was awarded to Mr. Bryson Burroughs, a member of the Art Students' League, of New York, a name familiar to our readers through the excelent pen drawings bearing his signature which have been published in The Art Amateur. Such clever and facile work in itself would ensure a safe living to this very promising student, who is twenty-two years old. But it is not such work which has wom Mr. Burroughs the Chanler prize. The competition was for a figure drawing from life, the painting of a head and a composition in color representing the Annunciation to the Shepherds. This was done "en loge," as at the Ecole des Beaux Arts. Mr. F. Brainard was second in the competition and Mr. George E. Errington third. Mr. Burroughs has already left for Paris, where he will spend the first two of the five years of study abroad provided for by the Chanler scholarship.

PITTSBURG. PA.—I. W. Beatty and Joseph R. Wood-

by the Chanler scholarship.

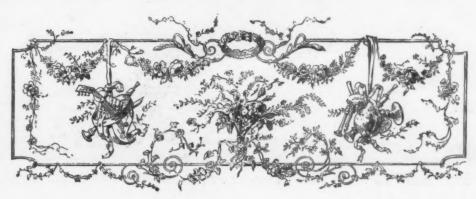
PITTSBURG, PA.—J. W. Beatty and Joseph R. Woodwell are among the Pittsburg painters who did not send to the recent exhibition there. Mr. Woodwell, being engaged in business, would perhaps call himself an amateur, but his early training and faithful study might well qualify him to rank with professionals. He painted in France, for several years, under Lambinet, working much of the time at Cernay la Ville, being a confrère of Wordsworth Thompson and A. C. Howland. Mr. Woodwell is showing some strong rock and coast studies, the result of his summer sketches near Gloucester, Me. Mr. Beatty is very favorably known in connection with the Pittsburg Art School, of which he is the head. He studied at Munich; but his art is rather French than German. Two of his pictures in the collection of Mr. E. M. O'Neill are "A Block Island Road' and "At the Water Trough," The latter especially is mature in technique and strong in sentiment; it shows a youth standing by a horse drinking. It is to be regretted that Mr. Beatty does not send to exhibitions, for he should be better known. One of his etchings, "Return from Labor," is published by Keppel.

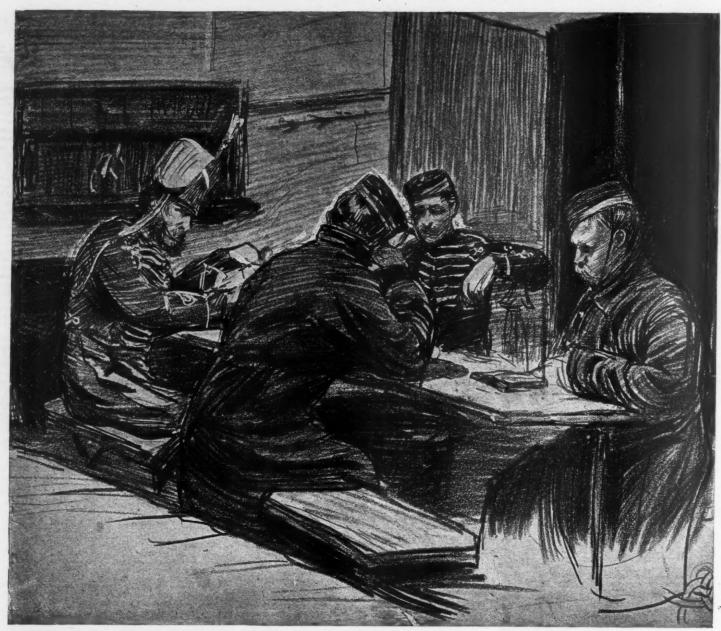
# THE WORLD'S FAIR.

MRS. COOKE, Secretary of the Board of Lady Managers of the World's Columbian Exposition, has just issued a circular inviting the members of the Board of contribute something from the natural products of their States to ornament the Woman's Building. This was suggested by the offer made, during the recent meeting of the Board of Lady Managers, by Mrs. Houghton, of Spokane Falls, who wished to present, in the name of her State, a marble column, quarried and carved in Washington, and which should be placed in the most appropriate place in the Woman's Building. Mrs. Reckards said that her State, Montana, wished to present the nail which should complete the building, and which should be driven by the President of the Board of Lady Managers. This nail was to be composed of copper, silver and gold—three metals found in the greatest profusion in Montana. Mrs. Hanback has since offered another marble column, in the name of Kansas, and Miss Jackson has promised some of the beautiful native woods of West Virginia.

These offers have all been gratefully accepted, and as the building is now at a stage where materials can be used to the best advantage, any one wishing to send contributions should now make her intentions known. The invitation is not limited. Manufacturers are cordially asked to send specimens of their work, which will be an advertisement for them during the Fair; they will be returned to them at its close. The invitation is extended not only to corporations and firms, but it is intended to apply also to private persons.

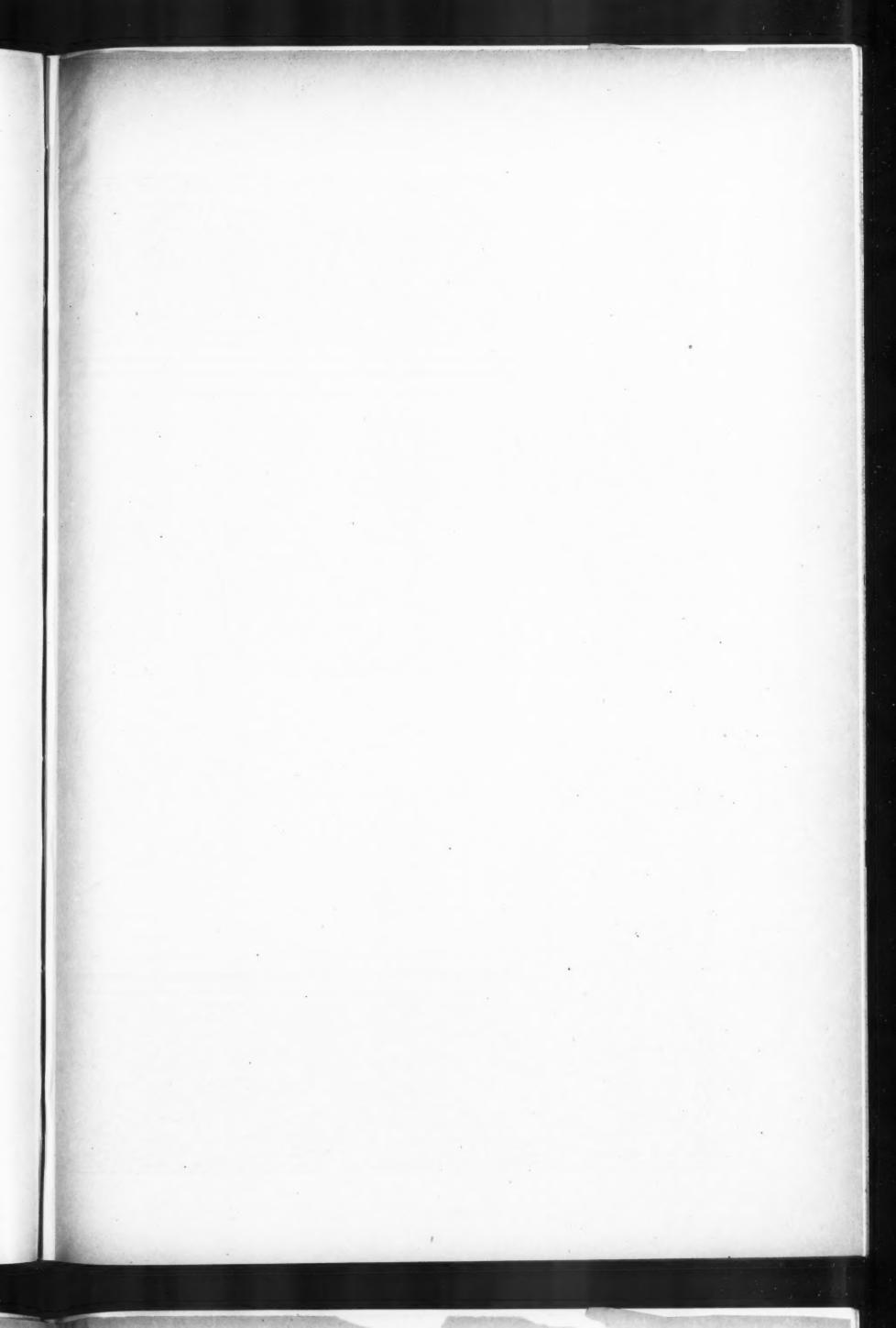
Among the native materials which can be placed to good advantage may be mentioned stone, granite and marble, which can be used for the steps leading into the building, and for pillars to support the arched entrance. Almost any of the native woods can be utilized and it is especially urged that they should be carved; although, of course, for the work to secure admission it must be done by women. The panels in the wainscoting of the reception-room, which will be sent by the Board of Lady Manage MRS. COOKE, Secretary of the Board of Lady Man-







LEAD-PENCIL SKETCHES IN ENGLISH BARRACKS. BY PROFESSOR HUBERT HERKOMER, R.A.



The Art Amateur Working Designs.

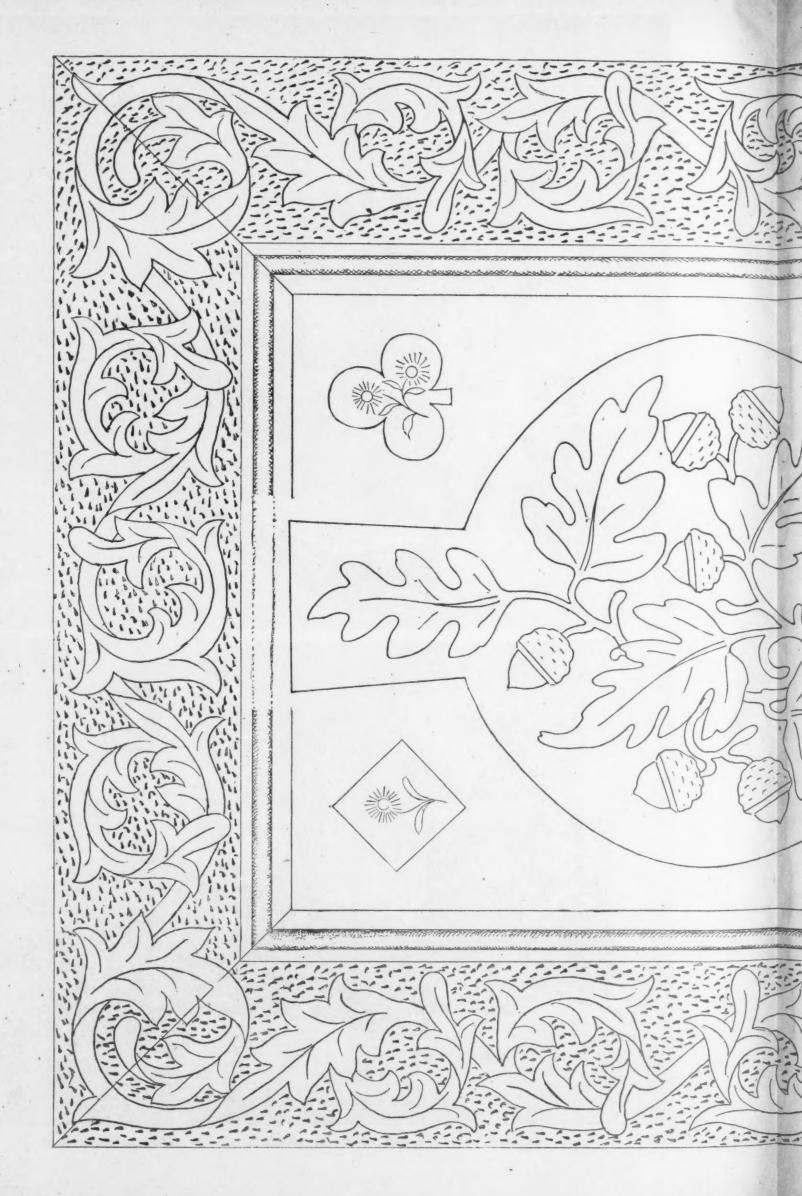
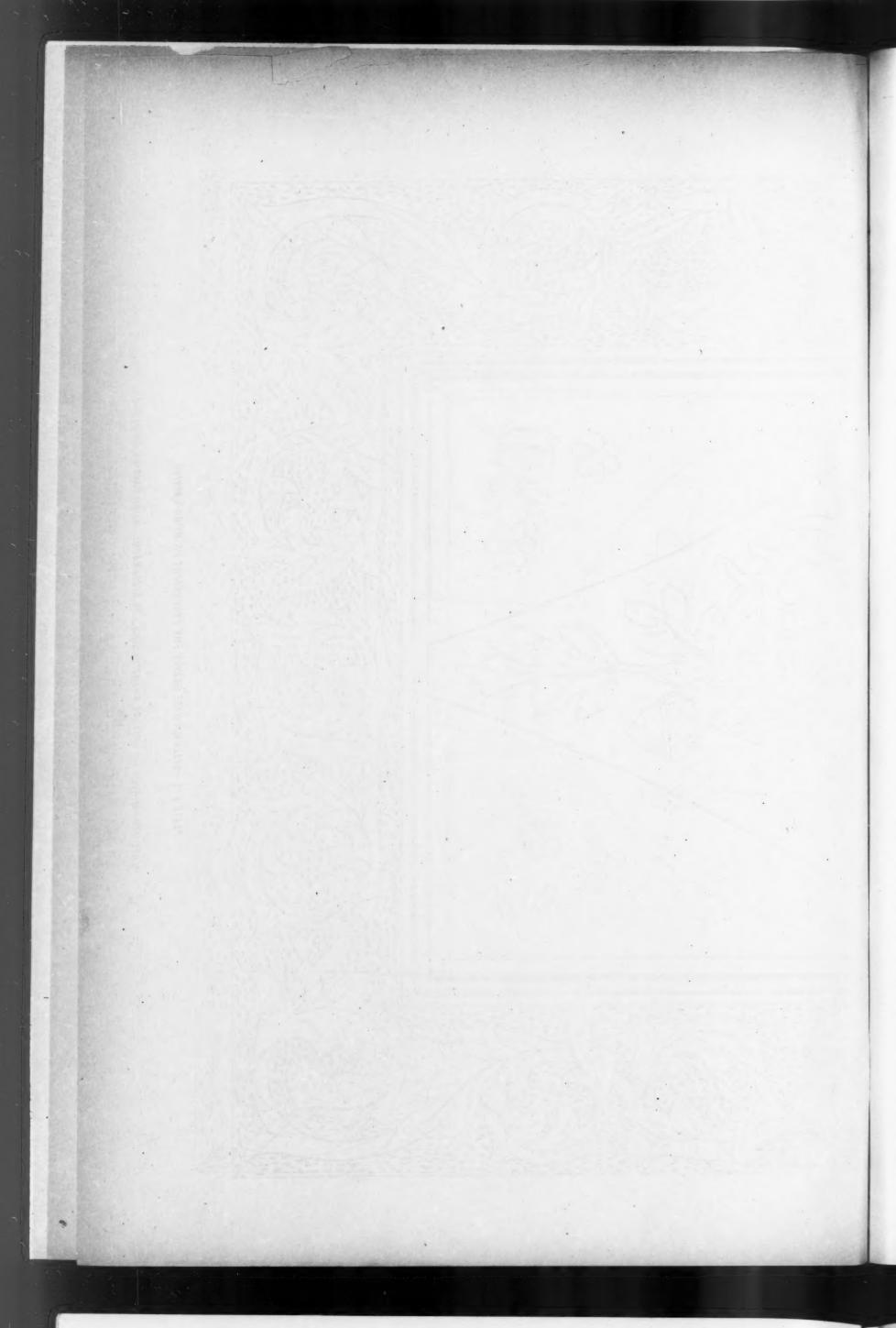




PLATE 975.-BELLOWS-CASE DESIGN FOR PYROGRAPHY OR WOOD-CARVING.

PLATE 976.-MIRROR OR PICTURE FRAME DESIGN FOR PYROGRAPHY, WOOD-CARVING OR GESSO.





PORTRAIT STUDY IN CHARCOAL. BY PROFESSOR HUBERT HERKOMER, R.A.

#### A HANDY WRITING-TABLE.

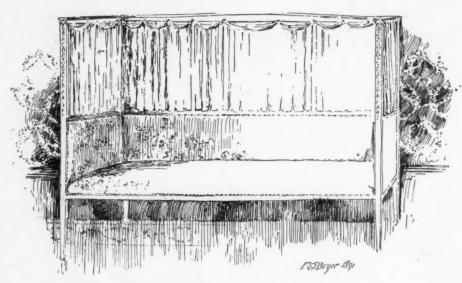
THE long-suffering author or the neglectful letterwriter has here something in the nature of a royal road to composition; for with this he may sit in an easychair, with his favorite authors and the tools of his craft

within easeful range. The top swings from this pleasantly designed table directly into writing position, and at once discovers pens, MSS., ink-bottles and paper in convenient places. Best of all, this ingenious blending of table, desk and book-shelf is quite as useful for the business man or the lady of the house. For invalids, especially, it will be most welcome, as it may be usedprovided the height is sufficient-with a sofa or a bedstead as well as with an easychair. It is one of those benefactions which do a tremendous amount of work without getting in people's way. From the text accompanying a design for a similar piece of furniture in our contemporary, The Cabinet Maker and Art Furnisher (to whom we are indebted for

the idea), we take the following working instructions: "Dowel in the framing rails (3 inches by 1 inch) at the top, keeping them 1 inch back from face of legs. Do the sides first. Use loose, dry dowels until all the fitting is done. With the legs in position, proceed to fit the s-inch bottom 'well' board. This fitting will best be done thus: Let the frame, already dry dowelled together, be tightened up with clamps and placed upside down upon the bench. The fitting will then be accomplished easily and effectively: The corners will be cut out as shown in Fig. 1. Let the edges of this board be flush with the face of the legs all round. It will be safer to allow a little in length and width to be planed down after fitting. When so fitted and planed down, round the edge to form a bead. Next prepare the 3-inch pieces to form book partitions. The plan line of these will be as shown in Fig. 2. Allow a clear 7 inches depth for books at each end, measuring from the face of the leg to the partition. Let the available height for books be 11 inches-or, in other words, 11 inches will be the height of the partition pieces. These. pieces may be secured by means of screws through the boards above and below. The long piece extending between the two end pieces will be best secured by screwing through those end pieces. With these in

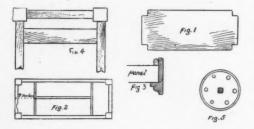
and screwed together. The bottom board, when in position, should have a long thin screw through it at each corner, and from underneath into the leg. A little bracket screwed on below would add further to the stability of the work.

"To receive the panels, mitre in rebated mouldings



A CURTAINED SETTLE. DRAWN BY F. G. S. BRYCE.

as shown in Fig. 3. These may be cheaply purchased, machine cut, and easily secured in position by means of brads. The panel is let in from the back and secured by beading-of course the genuine panels as shown in the drawing are better.



WORKING DRAWINGS OF THE WRITING-TABLE BELOW.

"To secure the writing-board, dowel a piece of 14-inch wood about 21 inches wide between the top framing, and at one end, as shown in Fig. 4, let this drop a clear inch below the top of the framing, or, what is the same thing, the inside of the writing-board. Through this

unimpaired. Get a piece of inch stuff about 6-inch diameter. After passing the screw through this, screw it with half a dozen 11-screws to the top (see Fig. 5). Then, when the screw is passed through the cross rail, the bolt will tighten the two together. There will be 1inch space under this rail to turn the nut in and tighten

up; and with the writingboard at right angles with the job, there will be no great difficulty in carrying out this attachment plan.

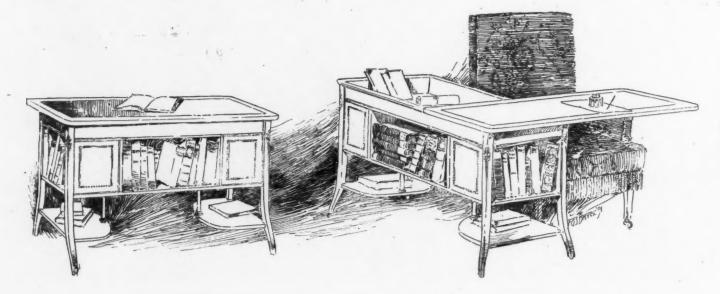
It will perhaps be wise to provide a lock and key at the other end, as it may weil be desired to keep private papers in the vade-mecum as in a desk. One or two partitions for pens and ink will be desirable. These should be placed where they will be readily accessible with the writing-board in use-that is, near the end where this is screwed on. Any other divisions may be omitted or added at the will of the maker.

#### A CURTAINED SETTLE.

A DAINTY settle, which may be built with great strength while yet owning all the litheness and slender-

ness shown in our sketch, is provided with a back the upholstery of which is somewhat lower than usual. The deficiency is made up by loose hangings carried all about under a high frame. For a tête-à-tête this seat would be most comfortable, without fear of draught and with much of the seclusion of the old-time high-back settle. Perhaps nothing would look better in this settle than the striped and flowered material which is imported from France or cleverly counterfeited at home, and the article, with a little painted or gilded decoration, would well suit a young lady's sitting-room. One made in this fashion had its woodwork finished in white enamel, devoid of all decoration. The cushions and curtains were of white soft silk with a gold color pattern: the whole effect was very cool and dainty.

GOTHIC has, for some time, been the fashion in France, and there are signs that we are approaching a new Gothic revival in England and America. , It will be something quite different, as the French mode is, from the Eastlake movement. That, it will be remembered, was a serious attempt to apply the rules of Gothic construction to modern house furniture. It gave us strong but clumsy and inelegant tables and chairs, and coarse and uninteresting copies of the cheaper sort of Gothic



within 1 inch of the face of the legs. It will be observed that this bottom board will be cut out at the

one end and a nut at the other-similar to what is known as a perambulator bolt-into and to secure the corners precisely as the well bottom, as shown in Fig. 1. top or writing-board. It is obvious, however, that this "When this has been fitted, the whole may be glued top cannot be bored through. The top surface must be

position the bottom board may be fitted. Let this come rail it is intended to pass a screw bolt, with a head at decorations. The lessons of stability and sound construction in furniture have been learned, but our manufacturers have returned, under pressure from their customers, to modern models of form. There seems to be nothing left but to turn once more to Gothic patterns.

REPARATION OF DAMAGED ART OBJECTS.

I .- TO RESTORE CHIPPED OR BROKEN PORCELAIN.



N impression prevails, that to restore broken china by not merely sticking together the fragments, but by substituting missing portions, is beyond the power of the amateur; yet the work entails little skill or expense, and success in it is chiefly a matter of patience.

No matter how clean the fragments appear to be, they should be well cleansed with soap and tepid water; in cases where they are obviously greasy and dirty, the pieces should be soaked for some hours in a solution of potash. After being rinsed in clean water, let them be dried thoroughly, remembering that as earthenware, being more porous, holds much more water than porcelain, so it dries more slowly. It is always best, if possible, to repair a breakage immediately it has taken place, while the edges of the fractured parts are sharp and unchipped. If these are allowed to stay a long time, they are almost sure to get chipped, and so the joint will fit less closely, and the restoration be not only far more difficult, but show a much less neat result.

For trifling articles, small plates and the like, cement may be sufficient to impart the required strength; but for heavier pieces rivets are absolutely necessary. It is a task of no little skill to insert these so that they are not visible until the article is examined closely. For a dish it is possible, of course, to insert them at the back, so that they are not apparent until it is turned over; but for vases, jugs and many other articles, it is almost impossible to fix them from the inside. With regard to the best cement, it is hard to single out any for special praise, but gum lac preparations should not be employed, even when allied with rivets, for heavy pieces. Silicate of potash cements, excellent as they are for glass goods, should not be used for pottery.

It is well to remember that all cements lose much of their power when applied in damp weather, unless special precautions are taken. In any humid climate the mending should be done in a warm room and the fragments heated in an oven or warmed separately over the flame of a spirit lamp before the cement is put upon them. The bottle containing the cement itself should be kept standing in a jar of warm water at one temperature while it is being used.

When a piece is much shattered, it is often impossible to build it up at one operation; for instance, a precious "six mark cup" of old blue and white egg-shell porcelain was several days in progress. First, some of the tiny fragments were fitted to each other, then by degrees more were added, course by course as it were, until the sides of the cup were built up. Before adding a broken piece, it is a good plan to tilt the vase or whatever the article may be, so that, speaking roughly, the loose piece would balance itself in place even without the aid of cement. This is hard to describe; but supposing an outstretched hand has been broken off a statuette; it is obvious that if merely stuck on while the figure was upright on its base, the weight of the hand would help to open the joint. Now, the closer the pressure while the cement is setting, the better. Therefore if the figure be laid on its back and propped up until the stump of the arm is so level that the hand may be balanced upon it, it is evident that the weight of the broken fragment will help to press the joint firmly together. This is the principle to be followed throughout the operation. After all the pieces are reunited, any fissures that may be apparent, owing to the chipped edges of the fragments, should be filled up with a small quantity of the finest plaster, made into a paste with water.

When the breakage leaves such results as those indicated in Figs. 3 and 4, the fragments may be further supported by a wire inserted as the illustration indicates. Holes must be pierced in the pottery to affix this wire, but they need not pass right through the ware. For drilling, an ordinary centre-bit tool will often be sufficient; but when the material is very hard, the end of the drill should be kept moist with spirits of turpentine. Use only copper or galvanized iron wire; ordinary iron vire will rust, and so should never be employed. Secure the ends of the wire with gum lac. The loose gum lac is stronger than the sort prepared in sticks.

To restore the handle of a jug, insert wire as shown in Fig. 3, and build up the handle around it; the wire should be secured very firmly before the plaster is moulded into shape. If there are no pieces missing, the wire should still be used in sections where it can

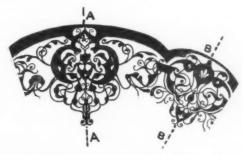
possibly be inserted. For a larger handle, use two wires and lace them together, until a sort of lattice girder is made, on which build up the new handle. For large dishes a somewhat similar course may be followed. Fig. 1 shows how such a framework should be made, For a paste to restore missing portions, take some Spanish white in powder, mix it with strong gum-arabic



REPARATION OF DAMAGED ART OBJECTS. FIG. 1.

upon a piece of glass with a palette knife. To make it very hard and durable, temper it with a little alum solution. After it is dry scrape off superfluous portions and polish with glass paper.

For restoring the color upon portions built up of new material, water-colors should alone be used. Having



REPARATION OF DAMAGED ART OBJECTS. FIG. 2.

filled in the missing parts with plaster-of-Paris or with the paste just described, allow them to dry and size them with gelatine. Give two coats, and let the first be quite dry before applying the second. Gum water or starch may be used in place of the gelatine.

To copy the colors of the original, squeeze out some moist water-colors upon a palette and mix them with a palette knife until the ground color is matched; then



REPARATION OF DAMAGED ART OBJECTS. FIGS. 3 & 4.

add a coat of this and leave it to dry. If the color is not quite right-it often changes in drying-add another until the match is perfect. To restore the decoration, if the pattern is a repeating one - as in Fig. 2, for example-it will suffice to copy with a pencil the portion between the dotted line. Trace the design, whatever it be, very carefully, and then, placing the pencilled side on the place, retrace it with a hard pencil; this will transfer a faint but clear outline to the plaster. Avoid any false pencilled lines, as they are difficult to remove. Fill up the design with water-colors of the right tints. If gold is needed, use only the very best, prepared in shells; and if silver be required, employ only aluminum of the best quality.

Finally, to impart the high glaze to the new portions,

apply a coat of the best Sohnée varnish, and when this has dried add one or two others, until the surface has acquired the desired polish. The effect of articles so mended depends entirely on the patience and neatness of each step in the process, and when carefully done with well-matched colors is hardly noticeable. Of course, this article is intended to refer throughout to valuable show pieces only, and must not be held to apply to tableware or articles in actual use.

# TREATMENT OF DESIGNS.

DOG IN KENNEL. (COLOR PLATE NO. 1.)



HIS study may be copied in gouache, transparent water-color or oils. For either style of water-color, Whatman's imperial paper should be used. For oils, less margin is needed; a canvas 10 x 14, which is a regular size, will take in all the colored surface and suit the proportions. Whether on paper or canvas, the face and all definite outlines should first be accurately sketched in with pencil. Paper must afterward be evenly dampened and stretched. For gouache, white may enter in all the colors except the darkest. A set of tints may be prepared to match the samples given on the margin, beginning at the left. For the first, add ivory black and raw umber to Chinese white until the tint corresponds. For the next, raw Sienna and raw umber; the next burnt umber and ivory black. The next takes no white; crimson lake and burnt Sienna will give the reddish tint showing on the lower side, and indigo is added for the darkest tint. If preferred, sepia may be used alone for the darkest color, but the tone will be less rich. For the first on the other side, add raw Sienna and burnt umber to Chinese white; the next, burnt umber and ivory black; next, rose madder and burnt Sienna; next, Napies yellow and lemon yellow; and last, Vandyck brown and burnt umber. It will be readily seen to what parts of the study these tints apply. With all the English, French, German and American colors that make up the supplies of different copyists, there will be neutral tints that may be used without so much mixing with black; there are grays that are reliable, and there are also warm, modified tints that may be available. The kennel may be painted first. Lay on the lightest tint with a general wash, and when it is dry enough line the darker tints on it as they occur. Next lay in the dark space around the head, letting the color soften off upon the ragged outlines. Now the warm shadow tints may be laid on the dog—those coming out from the background between the tuffs of hair, those relieving the jaw, and then the pink ones in the ears. It is sa

# WINTER LANDSCAPE. (COLOR PLATE NO. 2.)

THE first painting and the finished sketch given this month present valuable examples of The Art Amateur's studies for progressive lessons, which are to be a feature during the coming year. The following directions are in accordance with Mr. Bruce Crane's method of treatment: Have ready a stretcher like those that are used for canvas—10 x 16 is the nearest regular size, and may be obtained from any dealer in canvases. Take water-color paper of about the same weight and surface of that used for the plate, and cut it so as to allow a margin a little more than an inch wide. Turn up this margin so that it stands at a right angle with the general surface. Make ready a flat-bottomed bath with water so shallow that the paper may be immersed in it without wetting the margin. A wet sponge may be used to ensure the thorough wetting of the upper side if necessary. After soaking the paper thus for about five minutes, let the water off or lift the paper carefully out, without letting any run on the margin. Have a large sheet of blotting-paper or some absorbent paper or cloth spread down, and lay the paper, face downward, on it. Now place the stretcher exactly straight on the paper, bring the margins up around the sides, and tack them as if tacking canvas. The paper, if stretched perfectly even, will look more or less puffy at first, but when dry will be as smooth and firm as a drumhead. Drying may be hastened by standing the stretcher where it gets sun heat or artificial heat. When all dampness has disappeared, locate the horizon and sketch the principal outlines with pencil. Place the stretcher on an ordinary easel, not on a surface inclining to the horizontal, and prepare the colors; five may be wet up for the washing in of the first painting. Moist colors in pans are recommended. For the sky, one madder, new blue and cadmium yellow. Throughout the landscape only two additional colors will be wanted—raw umber and raw Sienna. With a good-sized, flat sable brush first wash in the cadmium yellow light, just above the horizon produced with that of the finished sketch; other parts may need strengthening. Various little places will differ slightly, but these should be let alone. Patching is always dangerous. Turn the stretcher back to its correct position again, and with the first painting in view, wash from a little pool of rose madder and new blue wherever dark color appears in the distance, and bring the same rather thinly over the frozen pond. Raw umber carried subsequently over this will produce the dark brown, and raw umber with rose madder and cadmium yellow will produce the very light, warm browns. The fence at the right, the field beyond, and the roadway are barely suggested in the first painting. Now the finished sketch is to be followed until the copy is finished,

THE STUDY OF DESIGN.

MRS. T. M. WHEELER GIVES SOME USEFUL HINTS AS TO ITS PURSUIT AT HOME.



AN one prepare one's self at home o study designing?' I answer emphatically, 'Yes.' This question has been asked me hundreds of times by girls who wished to become designers, but had not the necessary means for a long course of study in New York or elsewhere."

The speaker was Mrs. T.

M. Wheeler. Perhaps no one is better qualified to speak from practical knowledge

of the subject. Her artistic designs for textiles are no less known than her life-long devotion to the cause of

art education in this country.

Here are some of the things which she said to the students of the New York Institute for Artist Artisans in one of her regular talks before the designing class of

Let us take first one branch of the art, the making of designs for silks. Floral patterns are always most desirable for these; therefore the first thing to do is to get an extended and thorough knowledge of all flower forms. Here is where your education can begin at home. If you live in the country, so much the better, because you are more likely to have a large opportunity for the study of flowers which best lend themselves to for the study of flowers which best lend themselves to graceful effects. Wild or single blossoms are the ones which adapt themselves most readily to the uses of fabric designs. Always begin with simple flowers. Draw carefully and with great fidelity to nature. Never be satisfied with careless, slipshod work. You should be just as careful to get the exact proportions of a flower to the careful to get the exact proportions of a flower to the careful to get the exact proportions of a flower to the careful to get the exact proportions of a flower to the careful to get the exact proportions of a flower to the careful to get the exact proportions of a flower to the careful to get the exact proportion of the careful to get the exact proportion of a flower to the careful to get the exact proportion of the careful to get the exact pr Do not fear that this extreme care will make your work stiff or finical—the dash and freedom will come later on, for all boldness and freedom of handling are founded on

for all boldness and freedom of handling are founded on a thorough and minute knowledge of the subject.

"In drawing a plant, study every distinguishing point from its cradle to its grave. Of course, you understand you are to draw the entire plant—leaves, branches and all. Take the young plant, when the buds are just starting; draw it again when it is rich in flower and leaf; and again when the seed vessel is forming or has matured. The seed vessels of plants are often very beautiful things in design. In drawing a flower, sketch it from different points of view—full face, profile, three quarters, back view or from any angle your ingenuity may suggest; besides being good training for your eye and hand, you will find that a knowledge of all these forms will be useful later on. Draw all kinds of foliage with the same tender care. You have seen what charming designs have been made from the fern, the ivy, the maple, the have been made from the fern, the ivy, the maple, the Virginia creeper and many other simpler leaf forms. You cannot tell what possibilities you may yet discover

"Follow the lead of a plant in studying it. A plant has as much character as a human being. For instance, there are the plants that follow a perpendicular growth, like the lily family. You will notice that they never grow in any other way, and when you come to put them into a design, you will know the nature of the plant too well to distort it into fantastic curves; you will preserve its leading characteristics. Again some plant too well to distort it into fantastic curves; you will preserve its leading characteristics. Again, some plants follow a lateral growth. In this case, the way in which the branches start and the curves they take should be carefully studied. Then there is the clinging, irresponsible plant, which, like some human beings, clings to a support, and follows the line of least resistance. This is true of most vines, though each vine has a different way of clinging as careful fellicity of the control of the contro has a different way of clinging—a sort of individuality of

its own.

"It is well to first draw your plant as a whole. Then draw the flower in a dozen different positions. Make separate studies of leaves in different sizes and stages of growth. Be very particular about the ends of sprays. It is well to make distinct studies of these.

"Shall you shade your drawings? Yes; but not until you can draw the outlines well. If you cannot draw correctly the beautiful curves in which all plant life abounds first work long and natiently at the outlines.

abounds, first work long and patiently at the outlines before doing anything else. When you come to shading, block the shadows—that is, put in masses of shading, without any half shadows. You will see the reason for this when you begin to apply the plant to practical

"Some one has asked what paper to use. Anything, everything will do. It is not the materials that matter; it is the patient work and earnestness of purpose that count. Brown wrapping paper of ordinary quality is as good as anything. It makes a pleasant background and takes the pencil well. Possibly it would be advisable to follow a uniform size for your sketches, for the better means of preserving them. You must never throw away a study. Keep every one religiously. They will all be found useful for reference when you come to apply these forms. Make innumerable drawings of plants, keeping the parts of each one together; you cannot have too many of these studies. If you cannot get just the flower that you want, take anything you can find, and whatever is nearest you. When you draw a separate spray, take that which is most graceful or char-

"Another branch of study which can be followed at

home, and which is of great importance, is a knowledge of the literature of art. The best artists are broad in their culture. Make yourself acquainted with the styles their culture. Make yourself acquainted with the styles of designing that belong to different countries and periods. Take up the epochs in art that are famous. Try to find the leading characteristic of this particular style of art—for instance, the art of Italy during the Renaissance. The wood carvings, stone and metal work of this period are rich in suggestions. It is astonishing how marked is the difference in taste of different nations, and how distinctively this taste has found expression in each nation's art. Every one has some peculiar virtue for which it is worth studying. Even the most primitive art offers suggestions of value. Only within the last ten years has the early Celtic art been studied, and seewhat a field it opens for suggestion in modern design.

"I do not mean that you are to be bound down by any

of these things; I mean that you are to broaden and enlighten yourself by a knowledge of all arts. The skilled hand must always be guided by intellect to make

its work of much value.

"When you have equipped yourself with a knowledge of the literature of art, and have become a skilful draughtsman of plant forms, you have done all that you can possibly do at home. You should then enter some good school of design and learn to apply the knowledge you have gained. I know of no text-book that I could recommend by which you could screen on the study. you have gained. I know of no text-book that I could recommend by which you could carry on the study alone. You would probably waste a good deal of time to little purpose if you attempted it. You ought to seek the instruction of a teacher who not only knows the practical side of the art, but can impart to you the great fundamental laws which underlie all art. Under such tutelage you will learn the principles which will enable you to make the best use of the knowledge you have gained, and the real meaning of the art of design."



A CHAT ABOUT TABLE NAPEKY.



course must be in keeping through-out; for the effect of the most ex-quisite needlework may easily be ruined by contact with unsuitable table ware," said Mrs. Barnes Bruce to a representative of The Art Ama-teur, who consulted her on the sub-iest of embroidered table papers, on ject of embroidered table napery, on which she is qualified to speak as an

expert.
"For this reason," she continued, "sets of china often are decorated expressly to go with special designs in needlework. The various articles of napery now considered necessary for a well-equipped table make a for-midable list. First comes the table-cloth and table napkins. Then the doylies for each individual cover. These, however, are not indispensable except in the case of a doylies, of course, are a necessity; and there are also 'after-dinner coffee' doylies. The centre mat must not be forgotten, for this, especially if in colors, gives the keynote for all the other decorations. With a long table, it is well to have two smaller mater. it is well to have two smaller mats-one on either side of the large one—on which to place baskets of ferns or bowls filled with flowers. Small doylies on which to stand vases holding floral favors for the guests are a welcome

"What do you consider the best material for a table-cloth and table napkins, and how should they be

The treatment must depend on the material used. For ordinary wear, a fine brocaded damask is in good taste, needing only to be embroidered with initials or a monogram. I disapprove of anything like a design in embroidery on a patterned damask. For embroidered table-cloths, nothing pleases me better than a plain fine satin damask, hand hem-stitched, the hem measuring from one and a half to two faches in depth. It may be embroidered either with a border more or less elaborate or with scattered designs. The needlework may be in white or any suitable delicate coloring, or in white outlined with gold."
"You spoke of initials or a monogram being worked

on the table-cloth. How would you place these?"
"There are three ways; but in each case the cipher or monogram must be far enough from the outside edge to appear on the surface of the table and always with the base of the letters toward the edge. It may be worked at both ends or nearer to the middle on either side of the centre mat, or it may be put across the two corners near to the seats of honor next to the host and hostess. The plain cloth may also carry the monogram in addition to the embroidered design. This should invariably be worked in white; it is, however, permissible to outline it in gold or to repeat some color used in the design. The table napkins should in all cases match the table-clath, but the monogram must of course be reduced in size. For ordinary wear, it is in good taste to use the monogram only on all the doylies, placing it either in the centre or across one corner of each doyley. If the cover doylies are embroidered on one corner, that

corner is placed toward the centre of the table, and the monogram can be worked on the opposite corner, the base of the letters toward the guest. While on the subject of doylies for covers, I should like to enter a protest against the absurd custom of calling them 'serviettes.' A serviette is, for all intents and purposes, a table napkin, and has no relation whatever to a doyley."

(Should there he any change made in the list.

"Should there be any change made in the list you have given when serving dinner on a polished table?"

"The only omission is the table-cloth; but it will be necessary to increase the size of the centre mat and also the dimensions of the doylies for covers, which for a polished table should be at least sixteen inches square outside measurement, in case they are fringed. The ordinary size is twelve inches. The reason for this increase of size is that the doyley will then serve not only for the individual plate, but also for the salt, bread and butter plates and small dish of almonds or olives or any other accessories. For a long table one large centre mat and two smaller ones will be required. The centre mat must accord with the shape of the table. For a square table, square, with the corners up and down, so that it forms a diamond on the square table; again, the centre mat must be round for a round table and oblong for a long table. Attention to all these details makes just the difference

between elegance and commonplace.
"For finger-bowl doylies, a novelty is in the form of a scarf, with embroidered ends finished with drawn work and hem or ravelled fringe. It is made of very sheer linen and hem or ravelled fringe. It is made of very sheer linen lawn; it should be gathered up with the fingers in the middle, the two ends being brought together and allowed to hang over the edge of the plate, while the bowl rests on the centre and holds it in position. Another new shape is pointed at one end and square at the other, the point overlapping the edge of the plate. This is also worked on sheer lawn, the design being buttonholed around the edge and cut out. Doylies in the form of flowers also buttonholed at the edge such as a rose. daisy, poppy or tulip, are still popular; but they must be executed in very delicate coloring. Drawn work is also much used." At this point Mrs. Barnes Bruce produced some complete sets of doylies in drawn work for all the purposes before mentioned, so exquisitely fine and dainty in design that it seemed impossible for human skill to improve upon them. One set for ice-cream skill to improve upon them. One set for ice-cream plates at the first glance resembled drawn work, but on closer inspection it was found to consist of lace stitches inserted. The doylies were round in form and trimmed with a netted edging fine as a cobweb; four small circles were cut out within the circle forming the doyly, and these circles were filled in with lace stitches, every individual circle in the entire set containing a different pattern. circle in the entire set containing a different pattern.

"The ice-cream plates for these doylies are tinted a

"The ice-cream plates for these doylies are tinted a delicate Nile green, with a broad fancy edge of solid gold in slight relief; the design running all over the plate is in white shaded with gold, giving the idea of a frosted window-pane. The doylies are so transparent that the china shows through them. While on the subject of china, I should like to give you my idea for a set for a rosebud luncheon. The cups are in the form of a half blown rose tinted and shaded in pale pink; the handles are gold in the form of a butterfly just settling on the are gold, in the form of a butterfly just settling on the flower; the saucers are a pale green leaf edged with gold. For this set there is a tray cloth made of very fine sheer linen lawn, quite transparent. The design is of wild roses, the coloring in pink and green matching the cups and saucers. On one side alights a flight of butterflies varying in size; these are all worked in gold, the bodies only being attached to the cloth; the wings are separate and raised, giving the idea of the fluttering of the insect when about to settle. The edges of the cloth are finished with drawn work and ravelled fringe. If used for five-o'clock tea, this set includes tea plates made in the form of a rose petal tinted pink and decorated with butterflies. For these there are individual doylies to match the tray

"You have not yet described the doyles for after-dinner coffee-cups?"

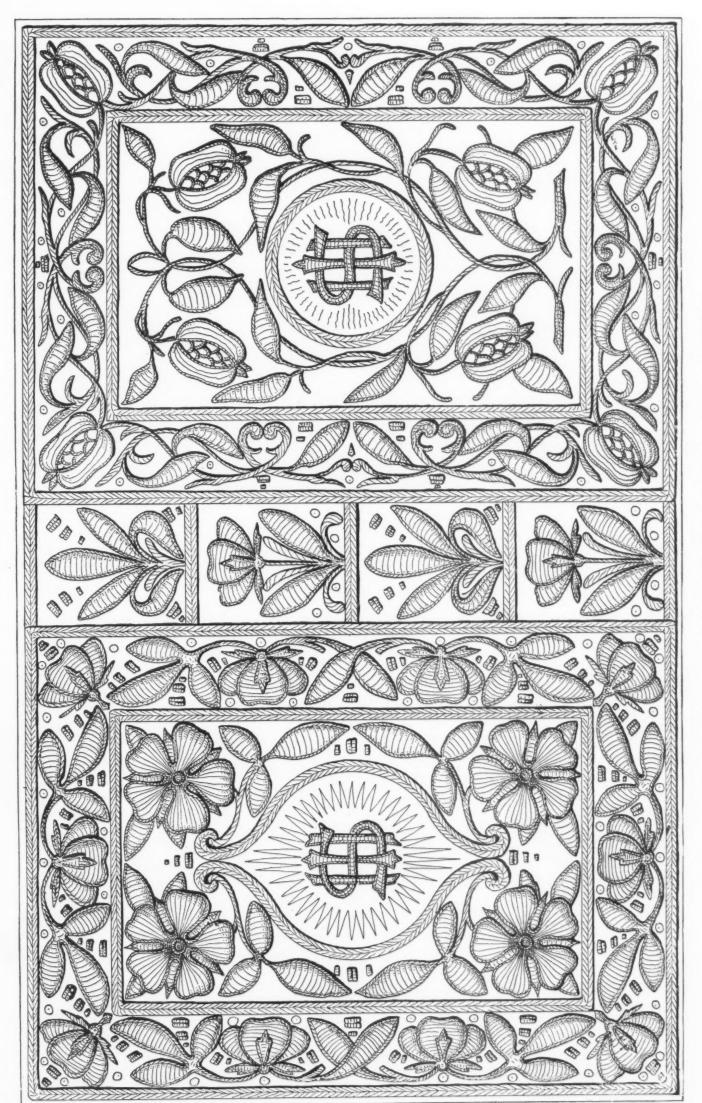
"They should be quite small and follow on the lines of the other doylies in use. Suppose that wild roses or daisies form the motive for the embroideries throughthe nation of the individual color, worked solidly in color, buttonholed and cut out around the edge, is very suitable. To match a drawn-work set, these doyles should be about three inches square, almost entirely covered with the pattern and finished with a hem-stitch. When of such small dimensions, a ravelled edge would perhaps be more dainty."

When of such small dimensions, a ravened edge would perhaps be more dainty."

"What is your idea for a sideboard cloth?"

"I prefer heavy round thread linen, hem-stitched and embroide.ed. A sideboard cloth should always be fashioned to suit the shape of the sideboard, sometimes with ends and sometimes exactly fitted. The embroidery should harmonize with the color of the wood and the setting. A setting of gold and white china looks well with everything, and never clashes with the floral decorations."

THE BOOK-COVERS on the opposite page may be worked solidly in gold, raised, as if embossed; or in colored silks, in solid flat embroidery, either on a light or dark ground. The raising in the gold flower forms must be thickly padded and then worked over with fine gold passing, with a couched line of thick gold thread carried round the outlines. The foundation may be very close pile silk velvet or rich watered silk. For flat silk embroidery, satin or corded silk would be appropriate. Filo floss embroidery silk may be used, and gold thread for the outlines.



DESIGNS FOR EMBROIDERED PRAYER-BOOK OR BIBLE COVERS. BY M. L. MACOMBER.

#### THE SPITZER MUSEUM.

I.



HE Spitzer collection is one of the very few great private museums where every specimen is a work of art, and a precious document for the history of the manners, customs and private life during the Middle Ages and

the Renaissance. Mr. Frederic Spitzer, who died in Paris in 1890 at the age of seventy-five years, was a native of Vienna. He was obliged to make his own way in the

built, some years ago, a splendid mansion at the corner of the Avenue Victor Hugo and the rue de Villejust, not far from the Arc de Triomphe; but long before his death the collection had outgrown its extensive quarters, and its owner was obliged to store away in all the odd corners precious things that deserved a place beside those exposed to the admiring gaze of amateurs and connoisseurs. Thus, visitors to the Spitzer mansion do not really see all the gems of this incomparable museum. If, as we hope it may, this unique collection comes to America and is arranged in a spacious building, world, and began by trading in curiosities of art, running its 3878 specimens will make a much greater effect than

In the first room of the museum proper are the plendid enamels of the Limoges masters, the Pénicauds, Limosins, Courteys, De Courts, Pierre Reymond, Martin Didier, Couly Nouailher, and a few unknown artists; here are the rare farences of Bernard Palissy, and the still rarer pottery of Saint Pochaire (Henri Deux); rich pieces of carved furniture of Lyons and Paris make; ironwork inlaid with gold; wonderful locks, keys and knockers; stamped and tooled leathers; embroideries from Tours, bowls and ewers from Dinant, brass kettles and candlesticks of the twelfth, thirteenth, and fourteenth centuries, and superb illuminated manuscripts.



ITALIAN EBONY CABINET, INLAID WITH IVORY. SIXTEENTH CENTURY. (SPITZER COLLECTION.)

over Germany, Holland, Belgium and England, and finally settling down in Paris in 1852. He early formed the project of organizing a sort of museum of the industrial arts during the two interesting periods that close antiquity and open modern times, and while trafficking in curios for others, neglected no opportunity to add the rarest pieces to his own collection. Mr. Spitzer had the

they now do in the somewhat crowded galleries of their Parisian home, where, however, they are grouped with infinite taste.

There are about forty-three classes of objects scattered through seven rooms, two of which are superb in their amplitude-the drawing-room and the armor hall. In the drawing-room, giving on to the garden and receiving

light from three large stained-glass windows, Mr. Spitzer had arranged, in picturesque confusion, specimens of all the curiosities he had gathered during his more than forty years of research. The room itself is a marvel, and was specially built with a view to receiving certain objects. For example, the doors, grand specimens of delicately carved Spanish work of the middle of the sixteenth century, were formerly used in a convent: the monumental chimneypiece in Tonnerre stone, beautifully carved, came from the château of Arnay-le-Duc, and is one of the finest pieces of French work at the beginning of the Renaissance; the cornice of the room, which supports a ceiling panelled in oak with a gold ground, is composed of fifty-four Italian portraits of the fifteenth century, picked up at different times by the indefatigable collector. On the walls are exquisite tapestries. pieces of choice faïence and arms. Then, dispersed throughout the room, are priceless French, Italian and Spanish inlaid ebony cabinets, caskets in leather, in niello work, carved ivorý, etc.; richly carved furniture, bronzes, statuettes. In short, this drawing-room is a museum in itself. Our illustration of it

is from an excellent photograph by Mr. Adolphus Pepper. While most of the objects of every class are displayed together, some are distributed through the different rooms for decorative effect. In this manner the tapestries, the carved woods and furniture, the marble busts, chimneypieces, alabaster bas-reliefs, bronzes, embroideries, portraits, etc., are to be found in almost every apartment.

In the next room are the ivories, comprising 171 pieces, and constituting not only one of the most remarkable classes of the collection, but a series of historical documents to be found nowhere else. In the same room are the boxwood carvings and the delicate medallions in Munich stone, where German workmanship shows itself the undisputed master. A little further



SPANISH "SCISSORS" CHAIR, SIXTEENTH CENTURY.



SPANISH "SCISSORS" CHAIR, SIXTEENTH CENTURY.

good fortune to operate at an epoch when the collecting mania had not invaded all classes of society, and when several large and valuable collections were dispersed. He was thus enabled to gather a rich harvest. Besides, he had a remarkable instinct for what was the best, and the faculty for getting it at comparatively moderate cost.

To lodge his numerous treasures suitably, Mr. Spitzer

on and we come to the room devoted to religious art, to sacramental plate, church jewelry and ornaments, shrines, altar crosses, chandeliers, chalices, censers, reliquaires, rich vestments and dalmatics-in brief, to all the ecclesiastical riches of the Middle Ages. We find here, besides, two glass cases containing a series of wax miniatures, "little masterpieces of imitation and character," mostly Italian work of the sixteenth century. In this room, too, are the thirty-eight specimens of painted crystals and glass, called "verres églomisés," the word "églomisé" being used to designate a certain kind of decoration upon, or rather under glass. Glass and crystal of this description made in the Middle Ages and Renaissance are very scarce in all collections, and with the exception of the Municipal Museum at Turin, which has a remarkable set, the Spitzer collection is the only one that permits a complete study of the development of this branch of decoration.

The room devoted mainly to work of the Italian



ITALIAN (SIXTEENTH CENTURY) LEATHER LANTERN.

(SPITZER COLLECTION.)

Renaissance is one of the most striking of the whole museum. First of all, its arrangement is particularly pleasing. At one end is an elegant Venetian chimney-piece with supporting caryatids, upon the mantel of which is a marble bust of Octavio Farnese, by Annibal Fontana. To the right is an arc, supported by four Oriental alabaster columns, and forming a grandiose frame for the celebrated bas-reliefs of the Belvedere of Sassouls, built for the third Duke of Ferrara. Ranged about on the walls are rich tapestries, busts and paintings of the Italian school of the fifteenth century, while carefully disposed in glass cases are Venetian and enamelled glass, rock crystals, rich jewelry and precious stones, rare manuscripts, medallions and leather work. The few antiquities belonging to the collection are in this room;

they consist of bronze figures of Venus, Etruscan mirrors, a Latin cist, a Greek helmet, etc., and nineteen Tanagra terra-cottas, all belonging to the best periods—that is to say, to the century of Alexander and the kings who succeeded him. With the seven graceful figures are twelve groups of the first choice, and among the most important that have been unearthed since the excavations began in 1873.

In an adjoining room, which serves as a passage-way to the Armory, are more than two hundred specimens of the finest Italian faïence of the sixteenth century, from the manufactories of Castel-Durante, Urbino, Faenza, Caffagiola, Venice, Gubbio and Deruta. Here also are specimens of old Persian and Oriental faïences which, absolutely, have no peers in other collections.

The crowning room in this matchless museum is the Armory, a hall nearly sixty feet long, thirty-six feet wide, twenty-six feet high, and lighted by twelve stained-glass windows. Above the high wainscoting are hung the seven pieces of Flemish tapestry recounting the legend of the miraculous image of Nôtre Dame de

Sablon. In the centre of the side facing the windows is a carved stone chimney-piece, French work of the sixteenth century, surmounted by a trophy of curious arms of the fourteenth and fifteenth centuries. At one end of the hall is a mantel-piece upon which rests an immense bas-relief by Luca della Robbia, probably the largest piece by this master that ever came from Italy. Distributed about the walls are Flemish and Spanish flags and helmets of all kinds, from the bassinet of the fourteenth century to the cabasset of 1500. On the high wainscoting are disposed swords, daggers, espadons, lances, partisans and rare and precious boar spears. Then, ranged around the room, are twenty-five doughty yet peaceful knights in admirable coats of steel and iron armor, some of which are historical. Finally, several glass cases contain the cream of this collection, which is the finest in the world. In the Armory are also displayed the two hundred beautiful pieces of cutlery of the Middle Ages, an inimitable and priceless lot of knives, forks, spoons, graters, scissors, etc., of all shapes and sizes, perfectly preserved.

For want of space on this floor, the German and Flemish stoneware, clocks, mathematical instruments, games and many embroideries are placed upstairs in the entresol.

II.

Having given a general but, we fear, very imperfect idea of this superb collection, let us now speak more particularly about the features which we have chosen

they consist of bronze figures of Venus, Etruscan mirrors, a Latin cist, a Greek helmet, etc., and nineteen Mr. Spitzer was one of the earliest amateurs to foresee



FRENCH CHAIR IN WALNUT. SIXTEENTH CENTURY.

(SPITZER COLLECTION.)

the passion for collecting Middle Age and Renaissance furniture; for this pursuit is of comparatively recent date. The amateurs of the eighteenth century did not deign to look at the furniture of the Middle Ages, the Renaissance, or even of their own century, which produced some incomparable cabinet work and wainscoting. They spent their time in picking up finely bound books, engravings, statues, bronzes and pictures. So, when Mr. Spitzer began, the competition in this branch of art was mild and the discoveries were often astonishing. His museum contains, consequently, specimens of the best schools of each period from the decline of the Middle Ages to the end of the reign of Henri IV. There are 134 pieces, consisting of dressers, cabinets, coffers, tables, cupboards, chairs, stalls, wardrobes, stools, carved doors, painted statues coming from old Flemish tryptichs, canopies, decorative panels, tryptichs, bas-reliefs, capitals and carved and gilded bellows.

We show on page 22 a walnut dresser of French make in the reign of François I. This piece of furniture is about five feet high, four and a half feet wide, and nineteen inches deep. It has five sides or panels and rests upon a strongly sloping base ornamented with mouldings. In the lower part of the centre, decorated with sculptured volutes and pendants, are two drawers.

The table shown herewith is walnut, about thirty-two inches high, four and a half feet long and twenty-nine

inches wide. It is French work of the sixteenth century.

The two folding chairs on page 20 are what the Spaniards call "scissor chairs," and are good specimens of the geometrical marquetry work done by the Moors and transmitted by them to their successors. Both date from the sixteenth century. The marquetry is composed of colored woods, ivory, natural or stained bone and pewter. One of the four chairs of this description in the Spitzer collection still has its old leather trimmings



FRENCH CARVED WALNUT TABLE OF THE SIXTEENTH CENTURY. (SPITZER COLLECTION).

covered with Arabic characters. The right-hand illustration shows a walnut chair thirty-five inches high in the shape of an X, and entirely covered with marquetry work of white, green and other colored bones, forming roses and geometrical designs. The back and the seat

are covered with green cut velvet thrown up from a yellow background.

The second chair is of the same height and is entirely inlaid with colored woods, bone and pewter, imitating a scattering of star-shaped roses surrounded with a notched border. The covering of the back and seat is very similar to that described as on the companion chair.

The arm-chair shown on page 21 is in walnut, and was made by French workmen in the sixteenth century. It is five feet high and nearly twentytwo inches wide.

The large cabinet shown in our first illustration is Italian of the sixteenth century. It is in ebony inlaid with ivory, is five feet three inches high, three feet seven inches wide and about twenty inches deep. The cabinet rests upon a high basement, flanked by four columns in two groups. On the outside of the folding-doors are simple mouldings, but the inside is inlaid with large plates of engraved ivory, representing the abduction of Proserpine and the story of Midas. These ivory plates are surrounded by an architectural border flanked by female figures and surmounted by an interrupted pediment, upon which are seated angels sustaining escutcheons. There are two stories on the inside of this cabinet.

The upper one has niches with surbased or triangular pediments, ornamented with warlike subjects. Below are four columns plated in ivory and engraved with grotesque designs. Between each two columns is the ivory figure of a child, and in the centre of the cabinet is a door which conceals several drawers. On the outside of this door is a representation of the Emperor Charles V. upon his throne.

ones in date are those of 1483 to 1515; they are six in number, wonderfully fine, with their texture almost en-

striking epoch in the history of textile art. The first tirely formed of silk, gold and silver thread. To give our readers an idea of this series, we have chosen for one

WALNUT DRESSER OF THE TIME OF FRANÇOIS I. (SPITZER COLLECTION.

of our colored supplements, "The Nativity," which hangs in the drawing-room, and contains all the qualities that have given such lustre to the Flemish painting of the sixteenth century-freshness of impressions, science of color, and a certain mystical poetic sentiment. In front of a house of which we can only see the basement, the Virgin is kneeling, dressed in a long blue

stone. In the rear are three kneeling angels clothed in long green or red robes, while directly behind the Virgin is Saint Joseph, accompanied by a holy woman and carrying a lantern in his hand. In the background two women and a shepherd are playing upon a musette. To

the right and left of the basement are personages and glimpses of landscape. This exquisite tapestry has a border of flowers, fruits and foliage. Its dimensions are three feet six inches long and three feet five inches wide.

All the fine qualities displayed in "The Nativity" are to be found in the other pieces of this series, "The Annuncia-tion," "The Holy Family," "The Virgin and Child," "The Repose during the Flight into Egypt," "Christ and Mary Magdalene," and " The Infant Jesus Seated between the Virgin and Saint Anne."

The "History of the Miraculous Statue of Nôtre Dame de Sablon,' which, as we have said. hangs in the Armory, was ordered at Brussels, in 1518, by François de Taxis, who had the privilege of carrying despatches between Flanders and Austria. The subject of this series of seven pieces is as follows: In 1348 a poor woman of Antwerp, named Beatrice Stoetkens, saw in a dream the Virgin, who ordered her to take from the church a small statue that had been venerated for long years under the name of Nôtre Dame à la Branche. The vestry-keeper tried to prevent this act, but was paralyzed by the wrath of heaven. Thereupon, Beatrice took the statue, got into a skiff and went to Brussels; there she was

received by all the notable personages, who escorted the statue with great pomp to the church of Nôtre Dame de Sablon. This event is still celebrated every year at Brussels. When François de Taxis founded a chapel in this church he celebrated the occasion by ordering this set of tapestry, which was only finished after his death. The artist, as well as the weaver has rendered



INCISED AND INLAID IVORY PLAQUE, BELONGING TO AN ITALIAN. SIXTEENTH CENTURY. (SPITZER COLLECTION.)

fifteenth to the end of the seventeenth century, the most who is extended upon a swaddling-band placed upon a interest. The coloring is very rich, yet harmonious.

Mr. Spitzer did not undertake to have a large series of mantle wnose numberless tolds fall around her; with a the different scenes with great talent. Most of the pertapestries, but the pieces he selected are the finest ones veil upon her head and her hands crossed upon her sonages are portraits of the artist's contemporaries, and belonging to the period extending from the end of the breast she remains in adoration before the infant Jesus, the work has thus an historical as well as a religious



A PART OF THE DRAWING-ROOM IN THE SPITZER MANSION, NEAR THE ARC DE TRIOMPHE, PARIS.

# NEW PUBLICATIONS.

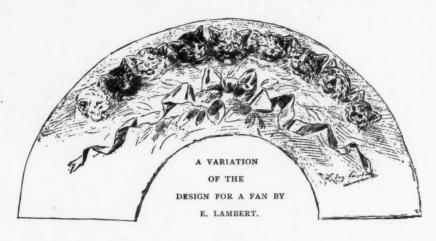
ART AND HISTORY.

HE PHILOSOPHY OF THE BEAUTIFUL

HE PHILOSOPHY OF THE BEAUTIFUL, by Professor William Knight, of the University of St. Andrews, Scotland, is an outline of the history of Æsthetics, published as one of a series of "University Extension Manuals," intended to be of real educational value rather than to give mere information. It contains the answers proposed by philosophers of all schools to the question, What is Beauty? and, perhaps, we cannot better indicate the character of the book than by giving a selection from among them. According to Socrates, "whatsoever is suited to the end intended, with respect to that end, is good and fair," and beauty is "becomingness," a suitable and pleasing grace in the way in which good men and things address themselves to us; or, as Emerson puts the same idea, it is "a mark set upon virtue." Plato held that there is a science of beauty by which one may proceed "from fair forms to fair practices," and through fair notions to the notion of Absolute or Ideal Beauty, the object of intellectual desire, in which all lower beauties share; and Aristotle that beauty is simply a harmony of parts, and that the pleasure we take in it is disinterested, having nothing to do with utility or goodness or desire of ownership. St. Thomas felt that it was something apart from harmony of porportions, a sort of "splendor" accompanying them; as Topffer says, the "splendor of the true," or Hegel, "the lustre of the idea showing through the material." Kant makes it a purely subjective phenomenon, depending on the harmonious working of our minds; Hartmann, with a glance at St. Thomas's definition, a sort of halo (schein) surrounding them; as Topffer says, the "splendor of the true," or Hegel, "the lustre of the idea showing through them at the same; but that beauty is mind the hard the artist seizes in the surrounding the object in our consciousness, while the mind unconsciously idealizes it. Thoré also, the friend of the model in the hard the artist should be content with copying the beauty that he finds in nature. Dideror's teaching wa

MRS. OLIPHANT'S MAKERS OF FLORENCE.—The new edition of this admirable work would be welcome even without the extra illustrations, the large page and the handsome and substantial binding that distinguish the volume. It contains spirited biographies of some of those illustrious citizens of Florence—poets, artists, preachers—whose names and deeds have become the world's property. Arranged in chronological series, they form an abridgment of the city's history from the thirteenth to the sixteenth centuries; and beginning with one of the greatest of poets, Dante, the series ends with the greatest of artists, Michel Angelo. The Florence of Dante, the biographer reminds us, was very different from the beautiful city whose crowning glory, Brunelleschi's dome, was not designed till 1420. Giotto's Campanile was begun in 1334; and in Dante's youth, the only fine work the city had to boast of was the Baptistery, with its mosaics, surrounded by graves, among which the rough youth of the city held their merry-makings. Much was under way; the Duomo, the Bargello and the Palazzo Vecchio were commenced in his time, but he never saw any of them finished. A sketch of the old, half-Gothic doorway of Dante's house, still standing, is given on page 11 of this edition. The private architecture of the city was essentially mediæval, "high houses that rose in narrow lines closely approaching each other, with a continual menace, across the narrow thread of street." Mediæval, too, was its society; the city divided into quarters, each quarter parcelled out among its great families, the members of which dwelt close together around or in the "palazzo" of the head of the sept. From Boccaccio and Sacchetti and Rossetti's "Circle of Dante," Mrs. Oliphant draws many details of her story, but she dwells longest on the pages of Dante's own "New Life," the mystical love-story of which she contrasts artistically with the fighting of the factions and the record of his long years of exile. Another contrast is furnished by Giotto, the next on her list,

the good old stories, such as that of the pig that ran between the painter's legs and knocked him down, and was pardoned on the score of the good bristles provided by members of his family. These merry tales, indeed, crop out on almost every page, and we are told once more of Buffalmacco's beetles with the small tapers pinned to their backs to frighten his too early rising master, as if the story were not a transparent bit of adaptation from Aristophanes. Of one of the stories she tells of Dante, on the other hand, that of the donkey-driver and his "arrhi!" (gee up!), repeated as a burden to the poet's canzones, a clever modern adaptation may be found in the "Memoirs," true or false, of Heinrich Heine. These old tales die hard. Ghiberti, Donatello, Brunelleschi are given a chapter between them. The monks of San Marco, from Fra Angelico to Savonarola, have given to them what some will think a disproportionate space; but one of the prophet's party, Sandro Botticelli, gives the writer another of those contrasts of artistic and personal character in which she seems to delight. That it is better to be in the house



of mourning than in the house of feasting is the lesson of all Botticelli's art; but his practice, at least before he fell under Savonarola's influence, was in direct opposition to this principle. He was a "sophistical person," who thought himself competent to expound Dante, though he would never take the trouble to learn to read. He once, we are told, transformed the figures in a comrade's picture from angels to city officials by sticking hoods of red paper over their heads with wax. The queer story of Albertinelli and his tavern, the "Black Cat" of Florence, frequented by Michel Angelo, Benvenuto Cellini, and all the great men of his day, does not escape her. The book ends with a sketch of Michel Angelo's career not less lively than the rest. His mature friendship with Victoria Colonna makes a fit close, just as the childish loves of Dante and Beatrice Portinari make an appropriate opening for a work evidently done in a most enthusiastic spirit. (Macmillan & Co.)

THE series of FAMOUS WOMEN OF THE FRENCH COURT, by M. de Saint-Amand, of which we have noticed several of the former issues, is continued with four volumes on "The Court of the Empires," "Marie Louise and the Invasion of 1814," and "Marie Louise, the Island of Elba, and the Invasion of 1824," and "Marie Louise, the Island of Elba, and the Hundred Days," M. de Saint-Amand's plan keeps the two Empresses in the background while great political or military events are in progress. They are brought forward merely to fill the gaps, as it were, in what is practically a general history of their times. This arrangement of his matter, while it certainly takes nothing from the utility of his work, makes it uniformly interesting and saves the reader the trouble of referring to other histories. A degree of unity is secured by introducing the Emperor's Letters, often written from the battle-field, and graphic though often short. In this way, with occasional glimpses of the private life of Emperor and Empress drawn from the memoirs of Valet Constant and Lady of the bed-chamber Mile. Avrillon, we see the pageant of the coronation, assist at the organization of the imperial household, go through the campaign of Austerlitz, and then the return. Each volume is ornamented with a portrait. (Charles Scribner's Sons.)

THE DIVORCE OF CATHARINE OF ÅRAGON, by Mr. J. A. Froude, is an extension and elaboration of that part of his "History of England" which deals with the subject. State papers newly made available both in England and on the continent of Europe have enabled him to add many details, which, however, do not change his impressions as to the policy and characters of the principal personages concerned. He still mantains that Henry VIII. was not so bad as he is usually painted, that "reasons of state" determined most of his actions, and he makes a curious, but by no means convincing argument to show that if Henry was a "bad lot," so must have been his counsellors, his people, and the English Reformers. This is by way of connecting the subject of his book with live topics, which it signally fails to do. Mr. Froude has, however, furnished such a topic, though of minor importance, in his admission that history, as he understands it, cannot have the "mythic element" eliminated out of it. This mythic element, it is often charged, is, in Mr. Froude's works, unusually large and uncommonly difficult to separate from the rest. (Charles Scribner's Sons.)

RECENT FICTION.

IN OLD QUINNEBASSET, by Sophie May (Lee & Shepard). It is in the form of a diary kept by a New England girl a good hundred years ago. If it had been actually penned at that time by Miss Betsey Gilman, of Quinnebasset, it could hardly have been more natural and graphic than it is. The author shows a thorough knowledge of folk-lore, and weaves many an interesting fact pertaining to the times in with the story that the diary develops. We find ourselves taking the keenest interest in all that is supposed to have been noted down from time to time by the observing and clear-headed Miss Betsey. There is not a page of it that is egotistical or effusive; and every glimpse of sentiment that it shows us is of the healthiest, purest kind. The Gilman family have come from Boston and settled in Quinnebasset, in the District of Maine, where a few Indians are still left for neighbors, and where moose are not far from the clearing. One comes so near that he is shot with buttons from an old military coat—bullets being scarce.

The boys and girls of the family are as delightful as those that are in Miss Alcott's books. The girls have to spin, weave and do a great deal of work that has since ceased to depend upon home enterprise; and with all, they go to an old-fashioned school kept by a young man from Boston, a classical scholar, who supports himself by teaching while he studies medicane with the village doctor. He is one of the noblest characters in the book. He returns to Boston to study surgery. We meet him again there at the Governor's ball, given in honor of Washington soon after the first inauguration. Betsey has come to spend a short season in the town with her godmother, who is glad to get her out of the Puritan atmosphere of Quinnebasset; and she also attends the ball. She is not so dazzled by the splendor but that she can observe faithfully, as we can see by the notes jotted in her diary the next morning. She tells us just how the President looked and spoke when she was presented to him. We can see all that she brings b

THE CRUEL CITY, by Dimitry Gregorovitch, pictures in a lively way the adventures in St. Petersburg of the Fouliiguines, a broken country family who come up to redeem their fortunes, and who are quickly despoiled of every kopeck they have left by their sympathizing city relatives. A worthless brother, Pigounoff, sponges upon them, and borrows the means to indulge himself with champagne and truffles, while his wife and family are starving. A calculating cousin, Mirzoneff, puts them to great expense to draw his particular chestnuts from the fire. His wife, to gain an extension of credit for herself from her dressmaker, induces Madame Foufliguine to give extravagant orders to that cynical person; and, to crown all, their wild nephew, Coco, to whom their last hope has clung, gets into a row, and is banished from the capital. The unhappy Foufliguine is reduced, at last, to accept a position in his uncle's distillery in the country, a position which he might have had before, had he not trusted to the promises of his St. Petersburg friends. The sad little story is told with the utmost vivacity, and is a gem in its way. The translator, Ernest de Lancey Pierson, has, on the whole, accomplished his task in a satisfactory manner. (Cassell Pub. Co.)

OSBORNE OF ARROCHAR returns home, after many THE CRUEL CITY, by Dimitry Gregorovitch, pictures

OSBORNE OF ARROCHAR returns home, after many OSBORNE OF ARROCHAR returns home, after many years of wandering, to claim his inheritance, which has been held in his absence by his relatives, the Jermaines, three maiden ladies—types of Southern spinsterhood—and their mother. These interesting women, dispossessed of what they had made their home, show a true Southern reliance on Providence and the hospitality of their friends—all but Clyde, who, to the consternation of her family, undertakes to provide for herself. Virginia, who "begins in a fluff of golden hair" and ends, not far off, in a pair of bronze slippers, captivates the susceptible master of Arrochar, who, however, ends by marrying Clyde. Amanda M. Douglas, the author, writes agreeably if a little diffusely, and describes certain phases of Southern life and manners with knowledge and sympathy. (Lee & Shepard.)

MR. ZINZAN OF BATH: or. Seen in an Old Mirror.

pathy. (Lee & Shepard.)

MR. ZINZAN OF BATH; or, Seen in an Old Mirror, by Mary Deane (E. P. Dutton & Co.). With the present taste for reviving what belongs to olden times, many will enjoy this volume telling of the gay season at Bath in George II. reign, with its gilt chariots and outriders, its unpaved streets and oil lamps, sedans, duelling and stately minuets, with Beau Nash master of ceremonies. For the sake of these, one can afford to be patient with the stilled English in which they are described. The volume appears in holiday dress of fair linen, and has a fine illustration at the head of each chapter. Several of the characters in the story besides Beau Nash may be regarded as real. It is pretty safe to conclude that the dashing Sir Piers Ludlow is a close copy, also My Lady Di Buckler, whose well-meaning vulgarity is quite inimitable, and whose frolics may be traditional.

A MERCIFILL DIVORCE by F. W. Maude, is called.

A MERCIFUL DIVORCE, by F. W. Maude, is called by its author "a story of society." Sir Arthur Gerradine loves his cousin, Edith, who, to oblige her father and her father's creditors, marries another man. Sir Arthur, out of pique, marries also, outside of his caste, with the usual terrible consequences. His plebeian wife spends her own money, which she should, of course, regard as his, on horses and racing; her miserable parent fails in business, and she finally elopes with a younger man, whereupon Sir Arthur obtains his divorce, learns that Edith has become free again and rich, by the death of her husband, and returns from India to marry her. (D. Appleton & Co.)



STEPHEN ELLICOTT'S DAUGHTER, by Mrs. J. H. STEPHEN ELLICOTTS DAUGHTER, by Mrs. J. H. Needell, loves her tutor, Glynne, weds the young lord of the manor, discovers that Glynne is the rightful owner, tries to force her husband to make reparation, who, instead, attempts to burn the library in which she has concealed the will which she has discovered. The precious will is saved; her husband ends his worthless existence with a pistol, and farmer Ellicott's daughter marries her first love, Glynne, who succeeds to the estate. (D. Appleton & Co.)

her first love, Glyfine, who succeeds to the estable (1974). THE VAMPIRES of Julien Gordon's story are two Southern women, mother and daughter, who, broken down in fortune, fasten themselves upon a rather silly young Northener, and work him to death to supply them with luxuries and costly amusements. The same volume contains "Mademoiselle Réséda," a somewhat pleasanter and more artistically told story. The heroine, whose nickname refers to her favorite color, pale green, is governess in the family of a Mrs. Eustis, who though rich, fashionable, young and a mother, falls in love with a young artist whom she has engaged to paint the portraits of her children. But Maynard, the artist, loves Adele (Mle. Réséda), and his love is returned. Mrs. Eustis, overhearing some of the confidences, sends them both adrift, and they make the best of the affair by marrying. But their whilom patroness goes from bad to worse, and while there is nowhere any great breach of propriety, becomes a worthy member of a rather fast and worldly set. There is in both stories much clever character drawing, but the author is far from being the great literary light that certain enthusiastic critics would make her. (J. B. Lippincott Co.)

The Iohnstown Stage, a tale of an attempted

THE JOHNSTOWN STAGE, a tale of an attempted THE JOHNSTOWN STAGE, a tale of an attempted mail-coach robbery, is but the first of a collection of entertaining short stories, mostly of Western life and adventure, by Robert Howe Fletcher. In "Cast Away," Miss Eleanor Miller, her aunt and her lover are shipwrecked on a voyage from Honolulu, and are rescued by another lover of the girl, who, however, turns out to be an impostor. In "Corner Lots," Miss Tulita Anita de Lunavarita wins her way to fortune and marriage by selling wild lavender. "The Old Spanish Bedstead" holds behind a secret panel the title deeds of the Rancho del San Fernando. They are discovered by an American guest after a night of ghostly terror, in time to tute deeds of the Kancho del San Fernando. They are discovered by an American guest after a night of ghostly terror, in time to save the estate to his entertainers. "Gentleman Jack" is a good Indian story; "The Mystery of a Studio," a melodramatic tale of artist life in Rome; "Moses Cohen," "Between the Acts" and "Dick" fill up the measure of the volume, which is bright and readable throughout. (D. Appleton & Co.)

THE HOUSE OF MARTHA is one of Mr. Stockton's THE HOUSE OF MARTHA is one of Mr. Stockton's most amusing travesties of every-day experience. Mr. Horace Vanderley returns from Europe, his head full of all he has seen and done, and finding that no one will listen to his traveller's tales unless paid for so doing, determines to put them in a book. To do this well, he engages an amanuensis from a Protestant sisterhood, the "House of Martha." The Mother Superior insists that he must not see his helper, nor have any ordinary conversation with her. She not only wears her coal-scuttle bonnet in Mr. Vanderley's library, but, for further security, a screen is put up between them. All this excites Vanderley's curiosity, which is gratified one day when a wasp gets into the screened-off portion of the room and has to be driven out with the coal-scuttle bonnet. The affair ends with the disruption of the sisterhood and the marriage of author and amanuensis. (Houghton, Miffili & Co.)

BLANCHE, LADY FALAISE has much of Mr. Snorthouse's customary charm of manner, but is not nearly so interesting as the majority of his romances. As usual, it deals with the phenomena of aristocratic life from the point of view of the loyal retainer, and as the scene is laid in England, the well-known stock characters have not the advantage of an unhackneyed background. Those readers who wish to read of lords and ladies cannot however, be referred to anything much better, as Mr. cannot, however, be referred to anything much better, as Mr. Shorthouse paints delicately and faithfully from the life. (Macmillan & Co.)

HUCKLEBERRIES GATHERED FROM NEW ENGLAND HILLS, by Rose Terry Cooke, are as much alike as huckleberries usually are, but are not to be despised on that account. The "grit" displayed by Miss Phœbe in running away with her lover so rejoices her tyrannical old father that he makes friends with and sets up the young couple with a house and a white heifer. "An Old-Fashioned Thanksgiving" reunites Mrs. Perkins's scattered family, father and sons returning from the war in time for daughter Sophy's wedding, "Home Again" comes Joe Gillette to pork and potatoes and Cornelia Marvin, after temporary success in the great city. "How Celia Changed her Mind" about single blessedness after experience of married life with Deacon Everts; "Clary's Trial," "Old Miss Todd," "Hobson's Choice," are some of the other stories. The last, "A Town Mouse and a Country Mouse," is the best. Two sisters who have lived apart for years, one in town, the other in the country, at last visit one another, and each is overwhelmed by ills she knew not of. Melindy finds the close quarters, the noise and high prices of the town unendurable, and the lonesomeness of the country preys on Amanda's spirits, so that all thoughts of a reunion have to be abandoned. Fine observation and a delicate vein of humor mark all these stories. (Houghton, Mifflin & Co.)

# BOOKS FOR BOYS.

ON THE BORDER WITH CROOK is something more than a narrative of the Indian campaigns that have made General Crook's name famous. The author, Captain Bourke, long a member of his military staff, is himself an authority upon Indian subjects, and he gives us most readable descriptions of the country in which the fighting took place, the tribes conquered and ruled by his commander, and the principles that guided him in his intercourse with them. That the white people with whom he had to deal were just as bad, if not worse than the Apaches



is plentifully apparent, and the admiration of the reader for the man who could hold an even balance between murderous and suspicious savages, on the one hand, and equally murderous and far less veracious settlers, on the other, grows with every page that he turns over. Naturally, the book is crowded with incident, but that does not prevent the author including many graphic descriptions of Indian customs and superstitions, which will be of lasting value to the student of primitive society. It is well illustrated with phototypes, among which are portraits of General Crook, of the Indian chiefs Spotted Tail and Chato and of the conference between Crook and Geronimo. (Charles Scribner's Sons.)

HELD FAST FOR ENGLAND is by the same author. HELD FAST FOR ENGLAND is by the same author, and is an account, written in a similar vein, of the Spanish siege of Gibraltar in 1779-83. The siege was, in effect, a blockade, and its more exciting incidents were of an unimportant character, but all the more calculated to bring out individual traits of courage or cleverness. The story does not suffer as a story from being but to a slight degree historical, and boy readers will find Bob and Gerald, the two heroes of the book, to be agreeable companions. Both the above stories are fairly well illustrated. (Charles Scribner's Sons.)

THE DASH FOR KHARTOUM, by G. A. Henty, is an THE DASH FOR MARTOUM, by G. A. HERTY, IS an attractively written account of the ill-starred expedition sent down the Nile to rescue General Gordon. There are good descriptions of soldier life, of fighting Arabs, desert marches and the like, and incidentally the moral is inculcated that a boy had better ask advice from his parents or superiors when he needs it, rather than trust to luck and his own capacity. (Charles Scribner's Sons.)

#### POETRY AND VERSE.

THE new edition of Whittier's SNOw-BOUND is in many respects one of the handsomest books of the season. The shape and style of the page, the typography and paper, are such as to recommend it to book-lovers; the white and blue binding is neat and substantial. Mr. Garrett's illustrations, the land-scapes in particular, are extremely pretty and very well printed. In a "Prefatory Note" Mr. Whittier recalls some interviting anecdotes of the "not unfeared, half-welcome guest," Harriet Livermore, and her adventures in the Lebanon with Lady Hester Stanhope, and of the sorcerer, Bantam, and his "conjuring book," a copy of Cornelius Agrippa, now in the author's possession. (Houghton, Miffiin & Co.)

A TREASURY OF FAVORITE POEMS naturally depends for its value on the editor whose favorites the poems are.

Mr. Walter Learned's selection has all the merits that one can look for—it is unhackneyed, and it is good. Many of these poems are by poets of not the first order, for whose "complete works" no room can be made on narrow and crowded sheives, yet whose best things are wall worth presenting. Of such are Blanco. no room can be made on narrow and crowded shelves, yet whose best things are well worth preserving. Of such are Blanco White's fine sonnet, "Death and Night," McCarthy's charming "Waiting for the May," Thackeray's "Ballad of Bouillabaisse," Charles Lamb's "Old Familiar Faces" and many others. Of course the universal favorites are here, or some of them—"Thanatopsis," "Marco Bozzaris," "Anabel Lee"—what American collection could be without them? But there is a much larger proportion of comparatively little known but deserving poems. A pretty binding and numerous phototype illustrations, some of which are very good, make of this a desirable book for the holidays. (Frederick A. Stokes Co.)

days. (Frederick A. Stokes Co.)

OF LYRICS AND LEGENDS, by Nora Perry, the greater number have the true lyrical lift. They are fit to be sung, and express, if nothing else, the joy of singing. The subjects may be trite, the sentiment none of the deepest, but why care about either if the words set the reader to singing them? But we do not mean to say that any of Miss Perry's poems are mere jingles, or have a technical merit only, like certain fashionable imitations of old French forms. There is always some thought or feeling, fresh at least and unaffected, and in some three or four of the "lyrics" the chord struck does not soon cease to vibrate. The dramatic suggestiveness of "Rose and Weed," the enthusiasm of "Our French Allies" are as much better than the average of the volume as that is better than the average modern "triolet," or "vilanelle." Miss Perry's versification is smooth and correct, her numbers flow harmoniously, but there is no display of cleverness, no high-sounding nonsense or smart "tours d'adresse." (Little, Brown & Co.)

The Two Worlds of Mr. Richard Watson Gilder's

THE TWO WORLDS of Mr. Richard Watson Gilder's THE TWO WORLDS of Mr. Richard Watson Gilder's new volume are two epigrams, both on one page, on the Venus of Milo as typifying the old Pagan world of untroubled beauty, and on Michel Angelo's "Slave," in which he sees the modern world of mystery and woe. The "Other Poems" include his Phil Beta Kappa "Ode," and verses on Sheridan, Sherman, Browning, Lowell and Emma Lazarus. Somehow, we prefer, however, the small occasional lyrics, apparently thrown off at a white heat, like "Contrasts," "A Night Song" and "To Rosamond." These are far from being of even merit. Sometimes the rhythm is halting, sometimes the thought but half

disengaged. The best express little, suggest much and have a perfection of form that no formalist ever attained to. We might say something similar of the beauty of the little book as a book. It is a happy combination of vellum and gilding and artfully artless vignettes. One is tempted to suggest it not as a model, but as an ideal, to other publishers. (Century Co.)

THE ONE-HOSS SHAY of Doctor Oliver Wendell THE ONE-HOSS SHAY of Doctor Oliver Wendell Holmes has been so ably reconstructed by Howard Pyle in pictures that look as though they were done in the "earthquake year," that now it may roll on again for ages without end. So be it! And may the "Broomstick Train" and the "Old Horse," hitched on behind, enjoy the same immortality; and may the Doctor, who is on the box with a new preface, never experience the disagreeable surprise that befell the Deacon. (Houghton, Mifflin & Co.)

#### NURSERY BOOKS.

\*\*THE BABY WORLD is a collection of tales, poems and pictures from St. Nicholas, of which the present, a new edition, is even more interesting than any preceding. In it one may find the true tale of "Fluffy and Snuffy;" one may see what is to be seen of "Our Polly" when she has her porringer to her lips, and how the menagerie got off the giraffe. One may read of Miss Jemima Brown and the veracious history of "The Toad and the Fire-Works." "Cat-Pranks" and monkey-tricks, "Jingles" and lullabys, the "Ballad of a Runaway Donkey" and the epic fragment of "Hurly-Burly" are among its contents, and so are the story of "Grandma's Nap," the picture of "All Aboard for the Moon," "A Letter from a Doll," "A Misunderstanding" between little Dutch Karl and little French Jeanne, "A Fourth of July Story," "A Problem in Threes," "The Song of the Brook" and "The Fate of a Ginger-Bread Man," (The Century Co.)

MARJORIE AND HER PAPA, by Robert Howe Fletcher, tells how they wrote stories and made pictures for them, and will interest that considerable body of the public which likes to know all about the private lives and technical tricks of authors and artists. Since Poe told the world how he wrote the "Raven," never has there been such a give-away. The distinguished collaborateurs who are responsible for this work of genius not only discuss the characters and incidents of their stories as they go along, but they have had themselves sketched while at work, not with finger to brow or with pen in hand, like a Daudet or a Meredith, but riding at full speed on a hobby-horse or waltzing about the room. The short stories they concoct after this fashion are really stories, and could not well be shorter. Marjorie's ideas on illustration would suit the editor of an illustrated weekly to a dot. Having a moving tale of a bear, a little boy and a house-roof and a picture of a torch-light procession on hand, with true journalistic instinct she uses the one to carry off the other. The Red Dolly, the sea-bird, the old lady who lived in a straw hat and her husband who lived in a beaver are delightful folk, and Jack and Marjorie are worthy of the society of "Rab and his Friends." (The Century Co.) MARJORIE AND HER PAPA, by Robert Howe Fletcher,

LADY JANE, by Mrs. C. V. Jamison, is a pretty story of child life in New Orleans, prettily illustrated by R. C. Birch. Lady Jane's mamma, a rich Northern lady, taken suddenly ill in the street, died of fever in the house of a laundress into which she had been carried. She happened to have some money and valuables on her person, for the sake of which Mme. Jozain, her involuntary hostess, kept the little girl, making no inquiries about her and giving out that she was a daughter of a brother of hers in Texas. The novel society into which the child is thrown—Mr. Gex, the fruit-seller; Tante Modeste, the milk-woman; Miss Pepsie, merchant in pecan nuts of Good Children Street, and her black servant maid, Tite Souris—are as odd and as interesting as the figures in the Mardi Gras procession in which Lady Jane gets lost. Madame Jozain's evil doings are brought to light in the end, and Lady Jane is returned to her New York friends, who also recover a famous blue heron, to which she had become much attached, and who plays no inconsiderable part in the story. (The Century Co.)

MAUDE HUMPHREY'S MOTHER GOOSE is the same LADY JANE, by Mrs. C. V. Jamison, is a pretty story

MAUDE HUMPHREY'S MOTHER GOOSE is the same MAUDE HUMPHREY'S MOTHER GOOSE is the same lady who has been long and favorably known in connection with certain extremely popular rhymes. But we are quite sure that she has never before been so well or so accurately portrayed as on the title of this pretty collection. We have always felt that she was fat, fair and forty—months—at the most, and that her extinguisher hat was done up in pink ribbons; but no one until Miss Humphreys has dared to paint this charming young creature, nor to show the tear in Bo-Peep's eye, nor to reveal what royalty did when pussy-cat frightened the little mouse under the chair. These pictures are as attractive as they are true to child nature; and whether in book form or in calendar form will prove a delight for more than a twelve-month. (F. A. Stokes Co.)

COURAGE was christened at six, when she had already COURAGE was christened at six, when she had already made claim to her unusual name by several acts of bravery unusual in a little girl. Her trips on a lighter; her experience on the Shrewsbury River, in charge of the drawbridge; her loyalty to Mary Duff, the housekeeper, who furnishes her home on the lighter with bright scarlet geraniums, her special pride, when Courage is obliged to part with her; the capers of Miss Sylvia, the colored cook, make up a charming book, which, very prettily illustrated and handsomely bound in dark green, gold and silver, may be recommended as a suitable present for either boy or girl. (Frederick A. Stokes Co.)

NEW AND TRUE, by Mary Wiley Staver (Lee & Shepard).

" Rhymes and Rhythms And Histories Droll For Boys and Girls From Pole to Pole."

This sub-title gives a good idea of what the large, handsomely bound and illustrated volume contains—over a hundred "poems," according to the index, and every one has a picture. There is variety enough to meet the wants of the most exacting little folks, whatever may be their tastes or their moods.





LITTLE CAPTAIN DOPPELKOP, by Ingersoll Lock wood (Lee & Shepard). In "the extraordinary experiences of little Captain Doppelkop on the shores of Bubbleland" there is an almost inexhaustible amount of entertainment, and it is selwood (Lee & Snepard). In "the extraordinary experiences of ittle Captain Doppelkop on the shores of Bubbleland" there is an almost inexhaustible amount of entertainment, and it is seldom that a fairy story contains so much philosophy. Reading it aloud to little folks would not be dull work for a grown person. Doppelkop means double head, and the hero of the book is a German boy, who has the name bestowed upon him on account of the duality of his character—not only his mental but his physical character. He is a posthumous child, and on the day of his birth is left without either father or mother. He is adopted by a kind old couple who are very fond of children, and who soon discover, to their great delight, that they have "two babies rolled into one." It becomes evident that the two halves of the brain act quite independently—the same with the ears, the same with the eyes. These organs, belonging to their respective sides, are never given over to sleep at the same time; consequently young Doppelkop's opportunities for observation are twofold, and he grows to be a great prodigy. His advantages, however, are not without their drawbacks. Possessing, as he does, two distinct and opposite characters. One is steady-going and studious, the other wayward and fun-loving; the latter is always getting the other in trouble, and as they have to use their mouth in common, also to depend upon one pair of legs, it is decided that they must make an agreement, and, as far as practicable, divide property. First, in order that neither one shall feel responsible for what the other does, they will bear separate names. They had been called after their father, Hans Casper, and now they divide the name, applying Hans to the jolly character and Casper to the serious one. Each agrees to lend a hand whenever need be, and members that have to be used in common shall be made to serve for mutual good. Casper is to be the counsellor and judge, as he is the most learned; then the lively Hans is to lead in all active pursuits, whether of busines

#### PICTURES, BOOKLETS AND CALENDARS.

FAVORITE WATER-COLORS make an attractive holiday book, tastefully bound in embossed paper, blue and gold, or the sheets may be had separately for framing. The embossing of the pictures themselves—or rather the roughing of the paper after the printing, to give it the appearance of Whatman watercolor paper, such as the artists probably used on the originals of the pictures shown—would be more acceptable but for the uniform omission of the roughing on the flesh of the figures. There is a technical reason for this, but it is hardly sufficient to excuse such an obvious deviation from the original pictures. The frontispiece, "At Your Service," by Francis Day, is a saucy, self-possessed maid, with smiling face, white cap and arms akimbo. "The Cup that Cheers," by Charles Howard Johnson, may represent her mistress, a pleasant young woman with Titianesque hair, a gauzy blue gown and a "fetching" boa of cock's plumes. She is sipping her tea with one glove off, as if just come in or just about to go out. The "Vain Regrets" of the young girl painted by Mr. W. H. McVickar are for a flaxen-haired lover in a huzzar uniform, whose portrait regards her severely from the wall. She is in blue, like her thoughts. Mr. Percy Moran's "Dorothy" is pretty as a posy in her jaunty hat and lace scarf. The "Old-Time Merchant Man" of James McDonald Barnsley sails majestically over an old-time sea of emerald green; and the buxom young person in Mr. James Symington's "Old Chest" is examining an old-time gown of the same cheerful tint. A short biographical notice of the artist, ornamented with a portrait and a tail-piece, accompanies each picture. (F. A. Stokes Co.).

TE DEUM LAUDAMUS, after Fra Angelico, published by Stokes is an ungirity panel victure on a cold-time god. FAVORITE WATER-COLORS make an attractive holi-

a tail-piece, accompanies each picture. (F. A. Stokes Co.)

TE DEUM LAUDAMUS, after Fra Angelico, published by Stokes, is an upright panel picture on a gold ground of an angel in gold-embroidered robe and variegated wings, who holds a trumpet in one hand. It would look very effective framed. —The FOUR LITTLE JAPS calendar, and also the FOUR LITTLE DARKIES and the FOUR LITTLE MUSICIANS are by the same artist. The little Japs are pretty maidens dressed in pink, blue, green and violet; the little darkies are in white, and bear the calendar for the four seasons on fan or muff or bonnet. The little musicians have the months printed on their instruments—banjo, guitar, violin, tambourine. —The SURPRISE CALENDAR is formed of facsimiles of water-color paintings of little girls by Mrs. J. Pauline Sunter. The Lathbury Calendar is from water-colors, also of children, by Miss M. A. Lathbury. Those that stand for May, October and December are particularly pleasing. —THE FAITHFUL FRIENDS calendar is a picture of three little black pug-dogs, each holding in his mouth a strip of blue ribbon. On that held by the tallest dog is printed the days of the week; the smallest has the days of the month. But it cannot be said of them that each dog has his day, for these two have all; yet the middle dog is not so ill treated as might be supposed, for he has the months of the year on his ribbon. The strips of silk are ingeniously arranged to slide through the dog's mouths, so that the "Faithful Friends" constitute a perpetual calendar. —The Sea or Life calendar is a collection of water-colors, with verses, by C. M. McKnight Smith, all of a marine character, making an artistic record of the months in a shape likely to please lovers of the sea. There are anchors and cables and waves, and the like; and from the first illustration, showing the trim ship starting out on her voyage, to the last, where she is entering port, all are not only beautiful but instructive. They are also issued in book form, with an illuminated cover, as "Drift from the TE DEUM LAUDAMUS, after Fra Angelico, pub-

Prang's Fine Art Pictures, just published, include: "The Progressive Laugh," four portraits of baby in a chair, which will certainly be popular; "Maud," the portrait of a little beauty in a broad brimmed, shirred hat—one of fashion's baby belles; and "The Prize Piggies," a large print mounted on oak-colored paper. Five little pink and white heads, several pettitoes, and an extra-curled tail peep out of a bed of straw.

THE following booklets and cards, by L. Prang & Co., are made to suit occasion rather than season: "A Tennis Set, in Picture and Verse"—Cupid is seen running away with a racket all pierced with arrows; "The Old Farm Yard Gate," which swings on its hinges to show a panorama of the old American homestead, successive scenes of which are described in easy flowing verse; "Clouds and Sunshine," pretty verses by Mrs. Margaret Deland, tastefully illustrated in delicate tints; "A Day's Fishing," in the shape of a little fishing basket, with a witty string of deggerel well illustrated, telling of the luckless adventures of a devotee of Isaak Walton; "Bonnets and Hats," showing first the baby face in "bonnet with simple ruching tied with strings;" then verse and illustration describing successive

changes until the reverse side of the booklet presents "the dear old face wrinkled and furrowed by age;" "June," a little offering of dainty roses and pleasant words; "Rose Time," a similar offering, adapted to Christmastide; "A Christmas Salad," tied between two cards imitating lettuce leaves. Messrs, L. Prang & Co. also send us various picture cards, with handsome floral decorations and ideal, young faces. A large one, mounted as a picture, shows two children "Waiting for Santa Claus" in the light of the big wood fire, where stockings are hung from the mantel in front of the broad open fire-place from which he is expected to emerge. Among the calendars for 1892, from the same house, are: "The Zodiac," tied up with ribbon into a neat booklet; one is shaped like a screen, with tasteful blue and gold decorations, and another consists of two rows of pansies that will stand upon a table supported by their own stems. Then there are roses whose petals open for the twelve months of the year. One large calendar seems to be a Southern product, It is a striped watermelon cut lengthwise to display a "study in color." This study is made up of twelve active pickaninnies personating respectively the months of the year.

ALL AROUND THE YEAR. a calender for 1892

ALL AROUND THE YEAR, a calender for 1892 (Lee & Shepard). Twelve little sheets of Bristol-board, plus two more for covers, are decorated and gilded in the daintiest style, tied together with white silk cord, and furnished with a plated chain by which they may be suspended. The tiny maidens that appear in turn to represent the successive months of the year are charming to behold.

SONGS OF THE SEA, illustrated by Reynolds Beal, include several old favorites. The title, printed in blue and ornamented with a rakish-looking schooner, painted on a shell, is especially pleasing. A trophy of steering wheel, boat hook, paddle and anchor, with a compass in the middle, is very well arranged, and what the artist does not know about running gear and blocks we should say is hardly worth knowing. (F. A. Stokes Co.)

PLACES THAT OUR LORD LOVED is an interesting collection of descriptive passages from Canon Farrar's "Life of Christ." All are illustrated with water-color sketches or with penand-ink drawings by F. Schuyler Mathews. There is also an excellent portrait of Canon Farrar given as a frontispiece. The text and the illustrations furnish a great deal of information about the Holy Land in a most attractive form. It would be difficult to find anything more desirable for a Sunday-school prize book. (L. Prang & Co.)

WEDDING BELLS, clad in white and gilt, is designed for a wedding gift. There are sixteen pages containing selections from eminent poets and displaying pretty floral designs. Blank pages are left for recording names, also for pasting in newspaper cuttings. (L. Prang & Co.)

AT ANCHOR and HONORED IN THE BREACH are pleasant, but by no means exciting stories of love and wedded bliss, by Julia Magruder. The scene of the first is on a Western ranch, that of the second in a fashionable Eastern summer re-sort. (J. B. Lippincott Co.)

THE DAY DAWNETH is the title of a poem by Albert S. Watson, which is illustrated by W. Goodrich Beal. The verse is quaint and pleasing, and picturesque landscape effects accompany each stanza. There are, besides, six full-page landscape studies. The binding is handsomely embellished and strapped over with rich ribbon. The book would make a pretty present for any season or occasion. (L. Prang & Co.)

NO SECT IN HEAVEN. This popular poem has never appeared in such a charming dress before. It is illustrated and engrossed by F. Schuyler Mathews in the most artistic and appropriate style, without being large or expensive. (L. Prang & Co.)

THE BROWNIE PAPER DOLLS, by Florence E. Cory, are, first and last, the Brownie himself and his magnificent Cory, are, first and last, the brownie himself and is magniment and varied wardrobe, which enables him to assume at pleasure the characters of Uncle Sam, the Heathen Chinee, Pat, the Dude, Tommy Atkins, One of the Finest, and an old man with a night-cap, who may perhaps stand for St. Nicholas. Both Brownie and his clothes are to be cut out with a scissors, and the clothes are so ingeniously designed that, when put together with a touch of mucilage, they are warranted to fit. (F. A. Stokes Co.)

# VARIOUS PUBLICATIONS.

FAMOUS ENGLISH STATESMEN, by Sarah Knowles Bolton, is a series of short but carefully written biographies of Englishmen of our own and recent days. We read of Sir Bobert Peel and the corn laws, Palmerston and the Crimean War, Lord Shaftesbury's philanthropic endeavors, John Bright's defence of American unity; of Forster, Beaconsfield, Fawcett and Gladstone. The author appears to have gone by a happy instinct to the most reliable sources of information. As regards events of our own time the details of which are forgotten easily, though people are yet divided as to their main significance, such authorities are not the commonest. It therefore gives one confidence to find the author referring to Colonel Malleson as to the Indian mutiny, to McCarthy as to the Alabama affair, and generally to writers at once unprejudiced and well acquainted with their subjects. The volume is illustrated with very good photographic portraits. (T. Y. Crowell & Co.)

A SCORE OF FAMOUS COMPOSERS, by Nathan

A SCORE OF FAMOUS COMPOSERS, by Nathan Haskell Dole, begins with Palestrina and ends with Wagner, thus running through the whole history of modern music. Geniuses of the second order, such as Purcell, Gluck and Glinka are not entirely omitted, but greater space is naturally given to masters like Mozart, Mendelssohn and Beethoven. The sketches are anecdotal and but little critical. There are portraits of varying degrees of merit. (T. Y. Crowell & Co.)

BARTLETT'S FAMILIAR QUOTATIONS has too long BARTLETT'S FAMILIAR QUOTATIONS has too long been known as the standard work in its kind to need commendation. The ninth edition, just published, contains many additions to the quotations from English and French writers, and a good deal is added from classic sources. Altogether these additions amount to some three hundred and fifty pages, bringing the body of the work, with a short Appendix, up to eight hundred and sixty-two pages. Besides this there is an index, which, with ten thousand new lines, brings the whole number of pages to eleven hundred and fifty-eight. The author, who intimates that this will be the final edition of his work, renders thanks to Professor M. H. Morgan, of Harvard, for selections from the Greek tragics, and to Dr. Wm. J. Rolfe, Mr. D. W. Wilder and Mr. James MacIntyre for other aid. (Little, Brown & Co.)





SUGGESTIONS FOR A FLORAL CALENDAR.

A PRETTY calendar with appropriate selections is one of the most useful and suitable little gifts one can offer to a friend at the beginning of the year, and if it is the work of the donor, of course it is doubly valuable. I give here a plan for one which any one who does anything in painting can make for herself, with such adaptations as taste may suggest. The calendar should consist of twelve sheets, size according to taste, linked with ribbon or silk cord, so as to hang up. The lines of poetry may be written or done with a brush in ornamental lettering, the floral illustration being painted in water-colors or li. Whatman's best water-color paper or the heavy American paper (which costs fifteen cents per sheet) will take both water-colors and oil, if the latter be made very thin with turpentine, and they can both be written on also. Those who have not their own studies to work from will find plenty of material on cards for the simple illustrations suggested. The little calendars can be procured at any artist furnishing shop, and pasted or fastened with a clamp. The arrangement of the illustration with the lines of poetry can, of course, be infinitely varied, and can be made as simple or as elaborate as may be desired. M. E. S., Jersey City.

January—Illustration: A dead bough covered with moss A PRETTY calendar with appropriate selections is one

JANUARY-Illustration: A dead bough covered with moss and lichens.

"The Night is mother of the Day,
The Winter of the Spring,
And ever upon old Decay
The greenest mosses cling,
Behind the cloud the starlight lurks,
Through showers the sunbeams fe
For God, who loveth all His works,
Has left His hope with all."

-Whittier

FEBRUARY-Illustration: Snow-drops. "And we know when the Purification [Feb. 2d],
Her first feast, comes round,
The early spring flowers to greet it
Just opening are found;
And pure, white and spotless the snow-drop
Will pierce the dark ground." A. Procter.

MARCH-Illustration: Daffodils. For the flowers now that frighted, thou let'st fall From Dis's wagon, daffodils, That come before the swallow dares, and take The winds of March with beauty."

-Shakespeare. APRIL-Illustration: Violets. " Now fades the last long streak of snow, Now burgeons every maze of quick About the flowering squares, and thick By ashen roots the violets blow. Spring wakens too; and my regret Becomes an April violet, And buds and blossoms like the rest."

-Tennyson, MAY-Illustration: A lily.

"A lipy,

"A lipy of a day
Is fairer far in May;
Although it fall and die that night,
It was the plant and flower of light.
In small proportions we just beauties see,
And in short measures Life may perfect be."

—Ben Yonson. JUNE-Illustration: Wild roses

"The birds are glad; the brier rose fills"
The air with sweetness; all the hills
Stretch green to June's unclouded sky." -Whittier IULY-Illustration: Poppies and rye.

"When the heat like a mist veil floats,
And poppies flame in the rye,
And the silver note in the streamlet's throat
Has softened almost to a sigh,
It is July." -S. H. Swett.

AUGUST-Illustration: Golden-rod. "Then comes thy glory in the summer months With light and heat refulgent. Then thy sun Shoots full perfection through the swellling year.—Th

SEPTEMBER-Illustration: Grapes with vine. "There is a sweetness in autumnal days
Which many a lip doth praise;
When the earth tired a little and grown mute
Of song, and having borne its fruit,
Rests for a little space ere winter come." -Lewis Morris.

OCTOBER-Illustration: Autumn leaves. " Ere, in the northern gale, The summer tresses of the trees are gone, The woods of autumn all around our vale Have put their glory on.' -Bryant.

NOVEMBER-Illustration: Chestnut burrs with nuts dropped "When the sound of dropping nuts is heard, though all the trees

are still,
And tremble in the smoky light the waters of the rill,
The south wind searches for the flowers whose fragrance late he bore,
And sighs to find them in the wood and by the stream no more."

DECEMBER-Illustration: Holly and mistletoe. " It is the Christmas time: nd up and down, 'twixt heaven and earth, glorious grief and solemn mirth, The shining angels climb."

WHEN bright colors are used by ladies in their walking attire, it should be borne in mind that if more than two colors are used, the third should be employed in very small quantities, and care should be taken not to give too much prominence even to the second color.

# CORRESPONDENCE.

#### NOTICE TO TRANSIENT READERS.

Readers of The Art Amateur who buy the maga-gine from month to month of newsdealers, instead of f-rwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mali to them, for their information and advantage, such circulars as are sent to regular subscribers.

#### ADVICE ON HOME DECORATION.

SIR: I take the liberty of asking your advice about finishing a suite of rooms, in regard to color of ceilings, walls, carpets and woodwork. I send a plan of the rooms and size of each. The walls are nine feet eight inches high. The stair-rail posts, etc., are hard wood. The house is on a corner lot, and faces south. I cannot go to a very great expense, but would like something that would be neat and harmonious.

AN ADMIRER, Oshkosh, Wis.

Something that would be neat and harmonious.

AN ADMIRER, Oshkosh, Wis.

We suggest for first floor of your cottage the following outline of decorative treatment. Hall: Woodwork, whitewood finished in cream enamel. Walls and ceiling, buff. Frieze of garlands twelve inches deep under cornice, stencilled in orange. Simple conventional pattern on ceiling in orange, like that published in bedroom article in The Art Amateur in November. Both windows at stair landings in leaded glass, with very little color. Golden-brown carpet and hangings. Parlor: Finish woodwork in very light cherry. Paper walls with salmon-colored tapestry paper. Paint ceiling in distemper a lighter tone of the salmon, and decorate it with all-over stencil in cream and gold. Light frieze, twelve inches, of conventional design—shells and ribbons. Hangings in old-rose colored fabrics of suitable cost. Carpet and upholstery of brown and russet tones. Library: Finish in dark oak. Low bookcases in corners of room, and perhapscosey corner, with seat and cushions at fireside. A wainscot of plain panels about five feet high would be happy in effect, or paint wall in oil a tone of rather light olive, with picture rail and frieze above showing light orange wreaths on medium citrine ground. Ceiling a tone of yellow green, with conventional borders following lines of room. Carpets and draperies of any neutral shades. Dining-room: Lighter oak woodwork. Paint walls light golden brown and stencil in all-over pattern of light reddish yellow. No frieze. Cornice of oak. Cut ceiling into panels by means of oak strips, each panel about two feet square. Stencil bold conventional patterns in panels, buff on deep Venetian red. Polish floor and lay large Eastern rug. Silting-room: Light maple or birch woodwork. Tapestry paper in blue figured silk effect. Hangings and carpets of bluish green, with plenty of warm color at intervals. Ceiling and frieze should show blue pattern of flowers and ribbons on warm but delicate ground of very pale orange. In furnishing these rooms

## PORTRAIT PAINTING QUERIES.

In reply to several inquiries in regard to the colors IN reply to several inquiries in regard to the colors employed for painting the head published in the October number of The Art Amateur, we would say that a full palette for such a purpose is given in the November number. Selected from that complete list of colors, the following may be used in painting the head by Mr. Fowler: For the flesh in shadows and half tints, ivory black, cobalt, yellow ochre, light red, madder lake and raw umber, modified by silver white, as the graduation of tone demands it. For the flesh in light, yellow ochre, light red, madder lake and cobalt, with silver white as the body of the color. The colors must be mixed intelligently; their successful combination is dependent on the patient and persistent application of the pupil as well as on his color sense. It is only by experimenting that the range and force of these colors or any colors can be discovered; and this the pupil must work out for himself.

SIR: I was delighted to find in the October number of The Art Amateur just what I have long wanted—an exact description of how a "real" artist goes to work to paint a head in oils. Now if it is not asking too much, will you get Mr. Fowler to tell what colors we must use for the high lights and shadows of the face and hair. I am anxious to know a good scheme for flesh tints.

DORA, Charleston, S. C.

flesh tints.

DORA, Charleston, S. C.

It is not likely that such a thing exists as "a good scheme for flesh tints." Flesh is not an arbitrary color for which a recipe can be given. It varies as much as the characters of the persons painted, and to pretend to recommend to you such a combination would be not only misleading but insincere. The best that can be done in reply to your question is to enumerate the colors employed in the study mentioned—namely; for the flesh in the shadows and half tints, black, raw umber, light red, madder lake, yellow ochre and cobalt, using always a qualifying amount of silver white. For the flesh in light, yellow ochre, light red, madder lake and cobalt, qualified, as before, with white. For the hair, black, madder lake, cobalt, burnt Sienna and raw umber. In the high lights leave out burnt Sienna and if necessary use yellow ochre. It will be much better practice for yourself and others to take the list of colors recommended in the article on Portrait Painting of the November number of The Art Ama-

teur, and by experimenting with these colors discover for your-self their range and various combinations. It is a simple list, but its variation is as extended as you will be likely to require.

SIR: I have trouble (painting a head) with the half tints. I can put on the light and shade all right; but if I paint in the half tints while the other colors are wet, it makes them muddy, and if I let it dry before I put on the half tint I cannot blend them with the lights and shade. Which is the right way to do? G, G, S, Salem, Mass.

If you can, as you say, "put on the light and shade all right," you are already well started on the road to painting a head. If these are right, look carefully for the color of the intermediate tone which unites them. This half tint you will find to be a little grayer and cooler in color, particularly where it grows lighter and merges into the light. It is just here, perhaps, that the greatest difficulty comes. Paint this half tint, however, with just as much decision and just as heavily as you have the shadow, and after it is thus laid on, you will find that the transition not now



MONOGRAMS AND DEVICES.

DESIGNED IN RESPONSE TO ESPECIAL REQUESTS.

being so abrupt between the light and dark, they may be more easily united. A dry flat brush is sometimes useful in bringing these tones together; but in every case care must be taken not to make this half tint discordant and out of harmony with the light and dark of the head. If this is not observed, the modelling and construction will be destroyed.

Your publication of Frank Fowler's oil studies Six: 1 our publication of Frank Fowler's off studies this month is of immense value to students in oil painting. The studies are good, and are greatly admired here. If now you will publish some water-color studies in portrait painting, you will double your already valuable services to art students. Can you not do this soon? Please tell us whether Mr. Fowler waits for the first and second paintings to dry before he begins the subsequent paintings.

J. B., Knoxville, Tenn. quent paintings.

quent paintings.

In reply to this inquirer, we would say that if turpentine is used in the first state, as directed, the second painting may be begun immediately, without waiting for it to dry completely. The laying in in burnt Sienna and black was recommended to be done as a thin wash, mixed with turpentine only. Turpentine,

being volatile, dries readily, and consequently will in no way interfere with the immediate use of solid color.

Our correspondent will have seen by the November number—his communication arrived too late for notice in it—that we have included portrait painting in water-colors in our programme of progressive lessons. He and others who must have looked for the color plate showing the progress and completion of the Head" by Alice Hirschberg must forgive our postponement of its publication until next month. The insistence of the land-scape painters that it was their turn to be represented by one of the progressive color studies was too great to be resisted. They argued, not without reason, that it was not fair to follow one portrait head by another portrait head, because the one chanced to be in oils and the other in water-colors. We shall try to please everybody, and as in the course of the next year we shall publish at least forty color plates in The Art Amateur, we do not despair of accomplisoing this slifficult task.

The flower painters, too, have been heard from. Let them be patient. Full provision has been made in their interests. A charming progressive color study of roses, by Mrs. Goodyear, is in preparation, and we expect that this will follow directly the portrait head in water-colors. Besides these we have ready for immediate publication a costumed figure (a French peasant), by Rhoda Holmes Nicholls, and a landscape in oils, both very simple in treatment, and showing very clearly the progressive stages toward completion.

#### DRAWING IN FRENCH COMMON SCHOOLS.

SIR: I wish to learn what is the method of instruc-SIR: I wish to learn what is the method of instruction in drawing in use in the common schools of France, as I understand it to be the foundation upon which her artistic pre-eminence is built. I wish particularly to know whether young children are taught at once to draw from objects, or whether preparatory work with lines and angles is done after the manner of our copy-books.

Any information you may be able to give upon the subject in general, or the above point in particular, will greatly oblige me.

E. E. W., Flint, Mich.

E. E. W., Flint, Mich.

Instruction in drawing in the common schools of France goes hand in hand with that in other studies of the ordinary school course, the children receiving marks for their work by which they are graded, in the same way as they are rated in spelling, arithmetic, or any other branch.

Flat copies at first are used of the simplest character—lines, angles, ovals, houses and trees. If the pupil shows particular taste or proficiency, the child's parents are recommended to encourage him to work outside between times in what is called "la petite école," where older children and adults prepare for the schools of the École des Beaux-arts. In the "petite école" all branches of drawing are taught, and the student works from objects. Balls, cubes, ornamental fragments and casts from the antique are the subjects, and the tuition is free. Artisans and those whose aim it is to apply art to industrial pursuits receive in these schools their technical education. Sculpture is also in these preparatory art schools.

#### ART IN "THE WILD AND WOOLLY WEST."

SIR: During the many years in which I have been an appreciative reader of The Art Amateur, I have ventured few contributions to the editorial waste-basket, and now I fear that your estimable journal has waxed too prosperous to pay much attention to anything emanating from "the wild and woolly West." Yet it may interest your readers to know that the pioneer ripples of the art movement have reached us at last, even away out here in the Puget Sound region, and while you New Yorkers are proudly riding upon the topmost wave, we are bobbing up serenely at the outside edge.

Here in Walla Walla we have established a good art school upon the plan of similar institutions in the East. We have a cast room for the drawing and modelling class, separate studios for the painting classes, and also have fitted up a gallery in which we are gathering together a very respectable collection of paintings. This room is always open to the public, and the interest manifested by visitors is very encouraging. We have three teachers employed in the work, one of whom is from the Pennsylvania Academy of Fine Arts, and another from the San Francisco Art Association.

You will see from the circular enclosed that we are at least prepared to take the raw edge off of our ambitious local art students before sending them East to enjoy the greater benefits offered by the metropolis.

I fully believe that other enterprising Western towns could profitably follow the example of our little burg, which is a flourishing community of seven thousand or eight thousand people.

With sincere wishes for the continued good health and pros-

people.

With sincere wishes for the continued good health and prosperity of The Art Amateur, I am yours very truly,

"ALLACE J. MILLER, Walla Walla, Washington.

SIR: I have a complaint to make, and if you can suggest a remedy, you will confer a great blessing upon a benighted commurity. Leading men of America, and some from other countries, going through here, always stop and give us a lecture, a sermon, or at least an interview. The best travelling dramatic and opera companies visit us frequently, and with profit, but watched the travels of "The Angelus." I thought we would surely have it, but we didn't. The "Christ before Pilate" would surely have "paid" here. Even the "Roman Wedding Feast," which has been away out to California, does not deign to come near us. Now, why is this?

CURTIS CHAMBERLIN, Denver, Col.



SIR: I want to tell you how much I feel the influence of your paper on my school. In many instances where pupils have submitted work for examination to enter the school I find copies which they say they have taken from The Art Amateur; and also in applications by letter, in stating what work they have done, they say, "I take The Art Amateur." and have painted or drawn from the copies in it. I think in this way that your publication is an important factor in the art education of the country. Subscribers and those who have access to it begin by studying and making copies from the great variety of designs and pictures in it. This creates a desire for more extended knowledge, and as a result many of them enter the various art schools in the country.

Respectfully yours,

Cowles Art School, Boston,

F. M. Cowles. SIR: I want to tell you how much I feel the influ-

#### HINTS FOR CHRISTMAS GIFTS.

HINTS FOR CHRISTMAS GIFTS.

B. S., "Old Friend," "Hampden," "Beatrice," H. S. P., and others will find their requests for special designs complied with on the next page.

The Case for Postal Cards may be in linen, silk or kid, and embroidered or painted in colors and gold.

The embroidered Leather Case may bear the owner's monogram instead of the word "Music."

The Cravat Case may be of linen, silk or kid, lined with silk. It may be embroidered or painted.

The Tea-Cosey is to be made of wadded cardboard and covered with silk, linen or velvet. The embroidery may be all white on a white ground; or the ground may be ivory white, the flowers pink and the leaves olive green.

The Shaving-Paper Case may have a design painted in water-colors for the front, and a cut-work design for a border; or the edges may be cut. A Magazine Cover or Blotter may be made in the same way.

The Bran, hon Box may be covered with silk or linen of old-

he same way.

The Bon-bon Box may be covered with silk or linen of oldose color or cream color, and the design may be embroidered
with olive green for the leaves and white for the berries, with gold

outlines.

The large Cushion design will do also for a bon-bon box. The circle is cream color, and the corners are olive with design in cream color. The flowers are pink, the leaves olive, and the whole is outlined with gold.

The Blotter may be of linen, silk or velvet. The decoration may be in olives and gold on cream-white or any other pale ground.

ground. Two simple designs for Bible or Prayer-Book markers are also

given.

These suggestions, of course, will be much more valuable if those who have asked for them will look over their back numbers of The Art Amateur, and apply such full-sized working designs as may suit their especial needs.

#### CHINA AND GLASS PAINTING.

AMATEUR, F. T., AND OTHERS.—Mineral colors are not available on ordinary glass, which would certainly melt in the kiln. M. B. Alling will give special instructions for painting upon glass during the coming winter.

B. S.—Our approval of the Studio China Kiln was based on actual tests of its claims, Mr. F. A. Wilke having put one of the kilns at the disposal of one of our staff for that purpose. The report made to us was that the tests were in all respects satisfactory, and this experience has subsequently been confirmed by that of various readers of The Art Amateur.

I. H. C.—Your oval plaques might look well in oblong frames, covered with plush or brocaded silk. Silk covering for frames is a newer fashion than the plush. The margin allowed should be from two and a half to three inches. The color must accord with its surroundings, as well as with the painting. Old gold, golden brown or russet green would look equally well with the subjects you name.

MRS. H. O .- The "Roman Gold for Glass Painting MRS. II. U.— The "Roman Gold for class Fainting is what you should have asked for. If your artist materials' dealer cannot supply it, write direct to L. Cooley, the maker of it, 38 Tennyson Street, Boston, mentioning The Art Amateur. We have not tried this particular gold, but we do not doubt that it is up to the standard of Cooley's golds for china painting, which we have commended after testing them very carefully.

P. J.—The gouache colors and the mode of applying them have often been described in our columns. The makers A. Sartorius & Co. (28 Barclay Street, New York), if you men tion The Art Amateur, will send you their catalogue with full in structions how to mix and apply these, as well as other colors for china and glass decoration.

PURPLE ASTERS.—M. Y. F., who wishes to paint purple asters upon china, is informed that she can obtain several beautiful shades of mauve and purple by mixing a little deep blue green with light violet of gold for the first tint and shading with deep violet of gold, also mixed with deep blue green. She can make a warm or cold shade of purple, according to the proportion of blue green added. One cannot judge of the beauty of this coloring until after the firing. Violet-of-gold is expensive; a more economical palette can be had by the use of purple No. 2 mixed with ultramarine blue. This combination also gives very good shades of purple.

good shades of purple.

E. J., Boston.—The paste, for raised gold, sold in tubes, is to be thinned with water. Of course it must lie in raised lines, if for outlining; or, as in the case of flowers or leaves, in a raised mass. If it spreads as it dries, it is because the preparation is too thin. There is nothing then to do but to take more of the paste from the bottle and mix it with it, or to wait some hours for the moisture to evaporate. If your design calls for very high modelling, apply one coat, and when that is nearly dry, apply another. This preparation for raised gold must in all cases be fired before the gold is applied. The ordinary "rose heat" is sufficient; if heavily fired it will chip off. If any mistake has been made as to height of modelling, the work can be repeated and fired again, but it is better to avoid this. The surface of the paste should in all cases be even and smooth, or the gold will follow these various indentations and have a rough appearance very disappointing. Moisten a larger brush and smooth over the surface if it is too pointed or uneven in any place.

## ETCHING UPON CHINA.

A. H. T., Baltimore.-Etching upon china is done with hydrofluoric acid. How dangerous this powerful corrosive agent is in the hands of an amateur we have often pointed out. It may be well for you to note, moreover, what Mr. Bray writes to The Art Amateur this month, in regard to keeping the fluid—see page 22. To eth tiles, plaques or other flat articles, the best plan is to have an acid "well" for ordinary pine, a simple square frame, having a square or sunk "well" in the centre, about three inches deep. This should be strongly made, and then coated inside with three or four coats of Japan black, and when this is dry, it should be again coated with the black, and then covered all over with thin calico while the black is wet. The desired strength of the acid can be judged only by watching the progress of the work.



#### PAINTING IN PASTELS.

S. F., "Annette," "Reader" and others who ask for directions for painting, in pastels, various color plates given in The Art Amateur lately, are informed that, in future, treatment in that medium will be given with the plates each month when they appear in the magazine—at least, for such of the subjects as may be suitably rendered in pastels. For the picture of the kittens in the November number, the following directions should be followed: Draw in the kittens and accessories with a hard gray pastel. For the kitten on the left, put cool gray on first, then work the other colors on over it. In places you will need a little red and in others a little blue. Put the brown on in short strokes, in order to get the same effect as in the copy. Put the white touches on in the same way. For the ears you will need some red (one of the burnt Sienna shades). Put in the eye, mouth and details of the feet with a hard crayon. The browns in the kitten on the right are a little deeper than on the other. This effect can be obtained by using dark red (one of the shades of crimson lake) under the brown. There are cool grays and warm grays necessary, with little accents of blue and red. Note that the white on the body is warm (yellowish), while the white on the head and paws is a cold (bluish) white. Here, again, put in the details with a hard pastel. For the branch, use gray with a little light purple, blue and red or pink, and blend them together. Put yellow under gray green for the leaves, with touches of red for the accents. Be careful not 40 make them too prominent. Leave the pastel board for background. This study would also look well on cartridge paper, leaving the paper for background; but in this case no rubbing must be done, as it would spoil the texture of the paper. S. F., "Annette," "Reader" and others who ask for

S. A.—The following will answer every reasonable need in figure painting. It must be remarked, however, that pastels are not named like other colors; they come in tints. The only names mentioned in catalogues are black, blue, brown, flesh tint, green, gray, lake, white, yellow, purple, red, vermilion, carmine. Of these you must select the shades you need. PALETTE FOR FIGURE PAINTING.—White (warm and cool), cadmium (6 shades), Naples yellow (7 shades), yellow ochre (7 shades), flesh tint (10 shades), vermilion (7 shades), carmine (7 shades), flesh tint (10 shades), vermilion (7 shades), permanent blue (8 shades), raw umber (8 shades), purt Sienna (12 shades), gray green (8 shades), emerald green (7 shades), purple (6 shades), grays (cool and warm).

LIPS.—Vermilion, carmine—select the correct tint.

STRONG TOUCHES ABOUT MOUTH, NOSTRILS, EYES.—Crimson lake, browns, burnt Sienna, dark gray—hard pastels.

GENERAL FLESH COLORS.—Flesh tint, burnt Sienna tints, vermilion tints, cadmium tints, yellow tints.

GENERAL SHADOW TINTS.—Gray (warm and cool), raw umber tints, gray green tints, browns.

GENERAL SHADOW ITS:—Oray (warm and cool), raw under tints, gray green tints, browns.

HAIR—Brown: Browns (light and dark), burnt Sienna; Blonde: Umber tints, yellow tints, warm grays; Black: Blue (dark tint), lake (dark tint), grays.

EYES—Blue: cobalt shades, permanent blue shades, blue gray shades; Brown: Umber, lake, browns; Gray: Cool and warm crays blue.

## SPECIAL MONOGRAMS FOR SUBSCRIBERS.

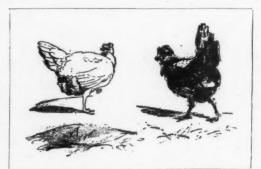
F. B., S. B. T., AND OTHERS.—We are bound to adhere to the rule to furnish special monograms free of charge only to such applicants as are on our subscription books. Requests should be received at The Art Amateur office not later than the first of the month to ensure publication in the issue of the magazine dated the following month.

# PAINTING ON VELVET.

F. F., Chicago.—(1) In painting upon velvet, it is usual to use a wooden hand-rest. If you had taken the precaution to employ one, the pressure of your hand upon the material would have been obviated and your work would not have been spoiled. Of course, velvet could not be painted upon an easel. You could make such a hand rest yourself. It is only a bar of wood about an inch and a half wide and from twelve to twenty-four inches long. (2) Use ordinary water-colors, mixed with a little alcohol, to prevent their running into each other or sinking too deeply.

## CHRISTMAS INTERIOR DECORATIONS.

E. B. H., "Noël" AND OTHERS.—The simplest decorations of evergreens are wreaths, which can be entwined around the banisters, mirrors and chandeliers of the house and around pillars and columns in the church. They are made in ropes of evergreen twigs. Attach one end of the rope firmly to something, and begin at that end by laying some of the twigs round the cord, and tie them on with the string; then dispose another bunch, so that the leaves may conceal the stalks of those already on, and give the twine a turn around them, fastening it with a running knot, and so on till the rope is finished. Another way is to use a piece of stout twine to run through the wreath, to prevent its falling to pieces, and wire the twigs on with fine wire. The thickness of the wreath should be carefully regulated at once and kept even throughout, taking care the leaves should be turned all in one direction. If the wreaths have to be made some time before they are required, a little water may be sprinkled over E. B. H., "NOEL" AND OTHERS.—The simplest dec-



them. Flat borderings, to be made flat to be laid along panels of cabinets, doorways, mirrors, etc., should consist of leaves sewn on strips of brown paper, or yards of buckram cut in strips and sewn together to the required lengths. Garlands or half wreaths are best made on barrel hoops for a foundation.

For making letters there is nothing that bends to the shape of the letters so well as crinoline wires. Single letters are best cut out in brown paper, and the leaves sewn on with a needle and thread.

Rice decoration is effective, and if well done looks like carred.

thread.

Rice decoration is effective, and if well done looks like carved ivory or white coral. To produce the best result, it should be placed at a moderate height. To bring out its dead-white effect it should be contrasted with a ground of some bright-colored material. material.

it should be contrasted with a ground of some bright-colored material.

The required shape should be cut out in cartridge paper and firmly glued on its intended foundation, and then coverred with a coating of thick warm paste, into which grains of rice must be dropped, which should be so arranged as to lie regularly and thickly together, and then left till perfectly stiff and dry. Crosses of white flowers with frosted leaves on the font of a church are very effective. A chalice made of rice upon a dark blue ground looks well, the rays being made in gold paint.

The best way to apply the rice is first to take a small quantity in a paper funnel and scatter it over the design till dry. Four on more paste, then scatter on more rice, and so on till the proper thickness and evenness is attained. All superfluous grains can be removed by a sharp pen-knife.

Mottoes and monograms in white cotton-wool give an excellent suggestion of snow. The letters are cut out in thick white paper, and a piece of clean white cotton-wool pasted over them; when dry the wool should be pulled out to give it a fluffy appearance and be sprinkled over with "Jack Frost" powder. Epsom salts mixed with beer may be used if the "Jack Frost" powder cannot be had. They give a very good glistening effect.

#### SUNDRY QUERIES ANSWERED.

"HOW TO PAINT TAPESTRY," published by M. T. Wynne, 65 East Thirteenth Street, New York, gives all necessary information on the subject.

A SUBSCRIBER writes: (1) Please give me the dimensions of a practical printed silk design. (2) What are the dimensions used for damask designs? (3) Are the designs colored or done in pencil? (1) Sixteen inches square; (2) eight inches by fifteen; (3) they are drawn in pen and ink.

J. E. H., New Haven, Conn.-The Decorative Art Society, 28 East Twenty-first Street, employ a very clever French specialist in fan-painting, who gives lessons at their rooms.

CANADA.—(I and 2) Use turpentine for thinning the oil paints. This is in itself a quick drier, but you may add a little copal varnish, which will further expedite the drying, and also prevent the colors from looking dull. (3) The irefined linseed-oil used for painting is not boiled.

H. S. T.—Dixon's lead-pencils we have found excel-lent. By sending 16 cents in stamps to the Dixon Crucible Co., Jersey City, N. J., you can get a generous lot of samples, and judge of them for yourself.

THE color plate of the female head in water-colors, showing the progressive stages of the painting, which we promised for December, is unavoidably left over until next month. As we have already far exceeded in performance the promises of color plates we made for 1891, we rely upon the forbearance of those disappointed by the substitution of the "Winter Landscape."

CANADA.—(1) You can make a raised outline with flake white in oils or Chinese white in water-colors. A fine outlining brush must be employed. (2) A special medium sold for mixing with them is used in the application of lustre colors, which come in powder, like bronze gold. These colors can be obtained from almost any dealers in artists' materials.

SUBSCRIBER.—The special wall papers designed by Mrs. T. M. Wheeler to which you refer are manufactured by Warren, Fuller & Co. (129 East Forty-second Street, New York). They also have chintz-patterned papers to match your hangings.

OLD SUBSCRIBER, Montreal.—To paint over a solar OLD SUBSCRIBER, MONITEAL.—10 paint over a solal print in the opaque colors use the ordinary moist water-color sold in small tubes. They are made opaque by mixing them with silver white and adding plenty of water for the first washes. Be careful not to repaint any one part until it is quite dry. The shadows may be put in quite as thickly as the lighter parts.

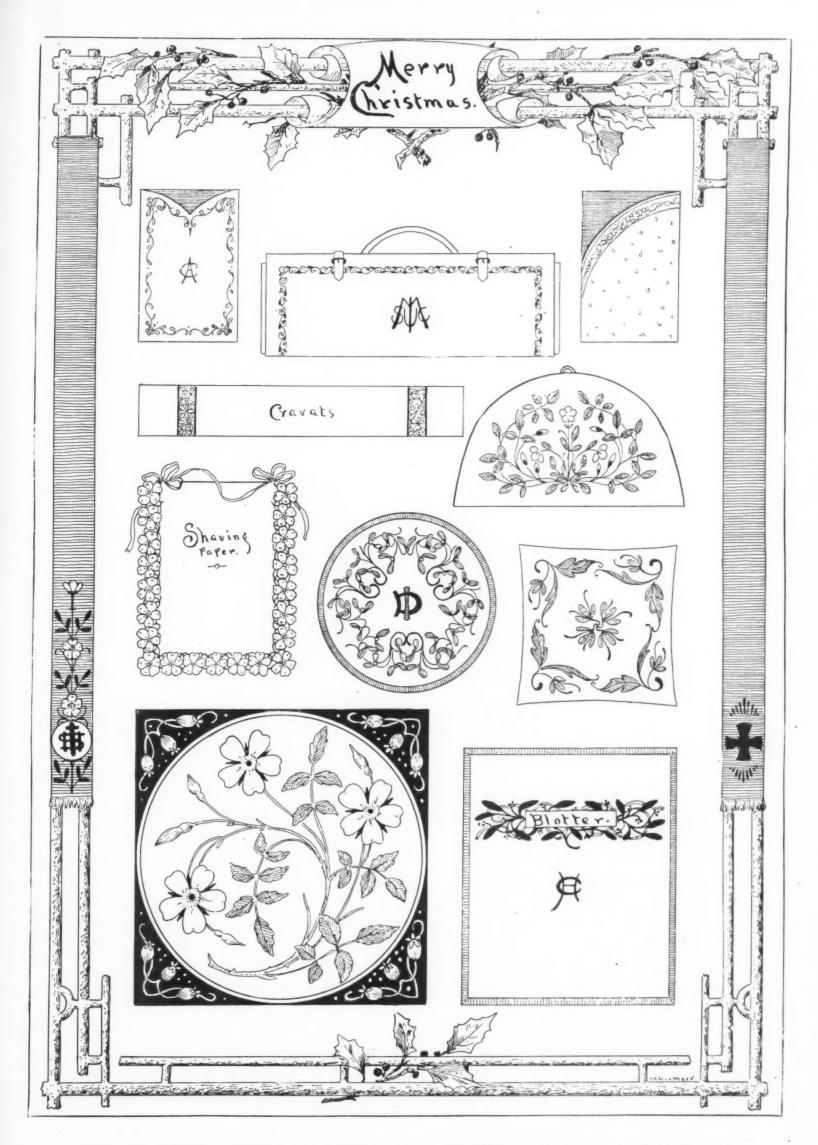
F. B.—(1) You can paint with oil colors upon bolting cloth by diluting them with turpentine, upon the palette, before applying them. (2) The fine dead finish on articles of jewelry is obtained by applying to the piece when finished a solution of hydrofluoric acid; or the piece may be exposed to the fumes of the same acid. (3) The process of photo-enamelling is patented and cannot be used without infringement of rights.

A. F. J.—Growing flowers would hardly come under the head of "still-life" subjects, though a vase of cut flowers, composed with drapery and other accessories, may legitimately be so classed. Flowers painted from nature in the open air are called flower studies. The term "still-life" as a rule, indi-cates a picture representing one or more inanimate objects, such as drapery, vases, vegetables, fish, game, and fruit and flowers.

ARACHNE. - Perhaps the cleanest and clearest method of transferring designs for embroidery is by means of colored transfer paper. Use a contrasting color to your material. This method is not available for velvet or plush. For these the design must be pricked and pounced through with powdered pipe clay for dark colors and charcoal for light ones. A clear dotted outline should be the result. Go over this with white or colored paint; then shake out what remains of the powder.

A READER.—(1) There is a figured colored coarse "Swiss," costing thirty cents a yard only, which would do very well for your sash curtains. It is sold at Denning's (Tenth Street and Broadway) and probably elsewhere. Select the "old yellow" shade, to harmonize with the general warm tone of the decorations of your "bedroom with northern exposure." (2) Cartridge paper is not suitable for halls or staircases; it is too liable to be soiled by careless hands. (3) Tint the ceiling a rich wall with a warm red yellow shade of cartridge paper. You the wall with a warm red yellow shade of cartridge paper. You need no frieze. Paint the wood-work oak color. The curtains may be of velours of a rich olive color; they can be hung from the cornice. Drape the mantel with olive and old gold.

[The extraordinary pressure on our advertising space compels us to omit from the columns of The Art Amateur many answers to correspondents. But they have been sent by mail in all cases where full names and addresses have been sent us.]



HINTS FOR CHRISTMAS PRESENTS. PUBLISHED IN ANSWER TO ESPECIAL REQUESTS. (SEE OPPOSITE PAGE.)

# THE STUDIO CHINA KILN, For firing Decorated China or Glass with Natural, Artificial or Manufactured Gas or Gasoline.

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China Decorators. Endorsed by the leading Professionals and Amateurs in this and foreign countries. Used by the leading Importers of China Painting Materials for testing Colors before placing them in the market. Saves from Forty to Sixty per cent in Gas consumption and Plumbing over any kiln in the market. Works equally well with poor or low pressure gas.

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The popular sizes for Amateurs are Nos. 2, 3 and 4. For Teachers, Nos. 4 and 5. For Professional Firers, Nos. 5 and 6. For small test work, Nos. 1 and 2.

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A 3/4-inch Supply Pipe, a 3/4-inch Valve and 5-light Meter is ample for any above sizes excepting No. 6. Kiln equipped for burning gasoline at an advance on above prices of \$5.00. This apparatus can be attached to any of our Gas Kilns.

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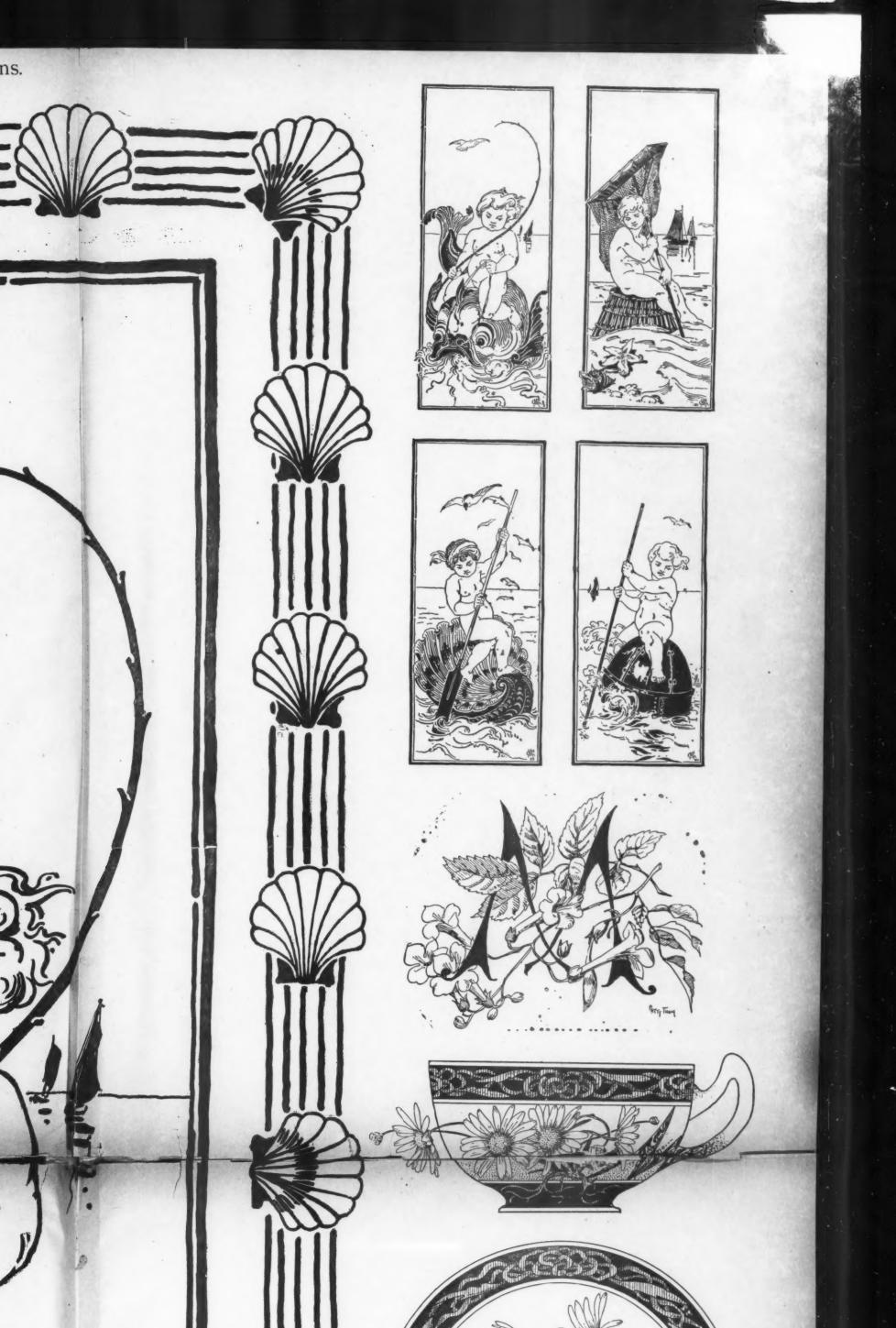
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